DOCTOR WHO MAGAZINE™

MARVEL No 128 • SEP 1987

Kate O'Mara on Doctor Who & Dynasty

Adric Pin-up

New Season Preview

While the new season is heralding a new Doctor, it is also bringing the return of that popular villain, the Rani. This month we're pleased to talk to Kate O'Mara about her rôle in *Doctor Who,* and also her other screen appearances. Those other popular adversaries, the Daleks, feature in *Nostalgia* – and we preview the first story of the new series!

1986 – a turning point for the series?
Read *What The Papers Said*...

Trial of a Timelord

Contents

YOU ON WHO 4

GALLIFREY GUARDIAN 6

NEW SEASON PREVIEW: STORY 1 7

NOSTALGIA 8
Featuring *Evil of the Daleks*

FORUM: CONVENTION-GOING 13

INTERVIEW: KATE O'MARA 15

WHAT THE PAPERS SAID 20

THE WORLDSHAPERS 25
Part 2 of this atmospheric comic strip adventure.

OFF THE SHELF 33

MATRIX DATA BANK 34

◆

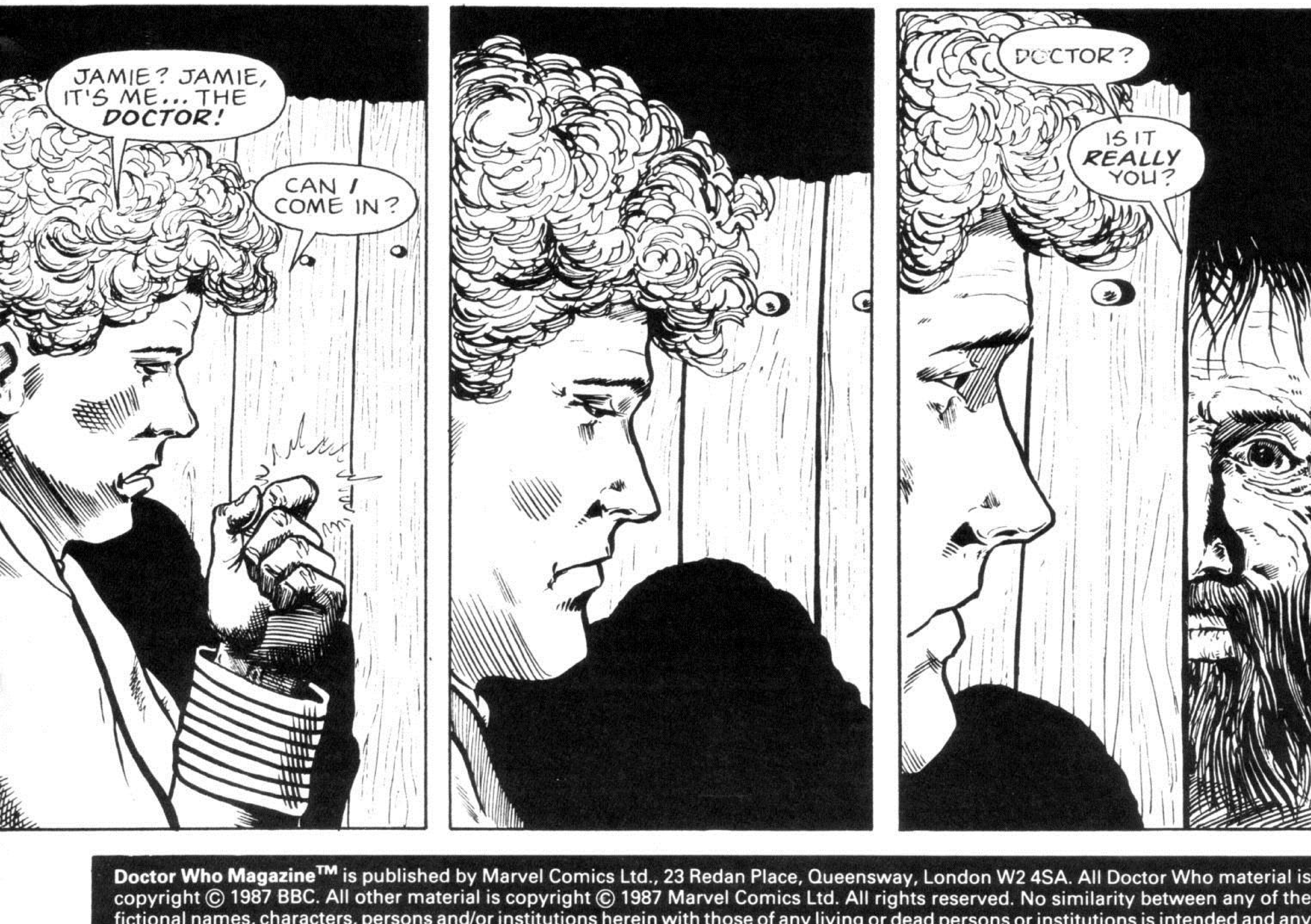
COMING NEXT MONTH . . .

Director **Fiona Cumming** recalls her time with the series, **Archives** and **Fact File** feature ***The Curse of Peladon***, we continue our **previews of the new series** – and test your wits and knowledge in a **Monster Quiz! Issue 129** goes on sale from **10th September,** priced **£1.00.**

TRAVELLING COMPANIONS ... 35
Featuring Adric

ADRIC PIN-UP 36

Editor: **Sheila Cranna**
Assistant Editor: **Penny Holme**
Art Assistant: **Gary Knight**
Production: **Alison Gill**
Advertising: **Donna Wickers**
Advisor: **John Nathan-Turner**
Publisher: **Stan Lee**

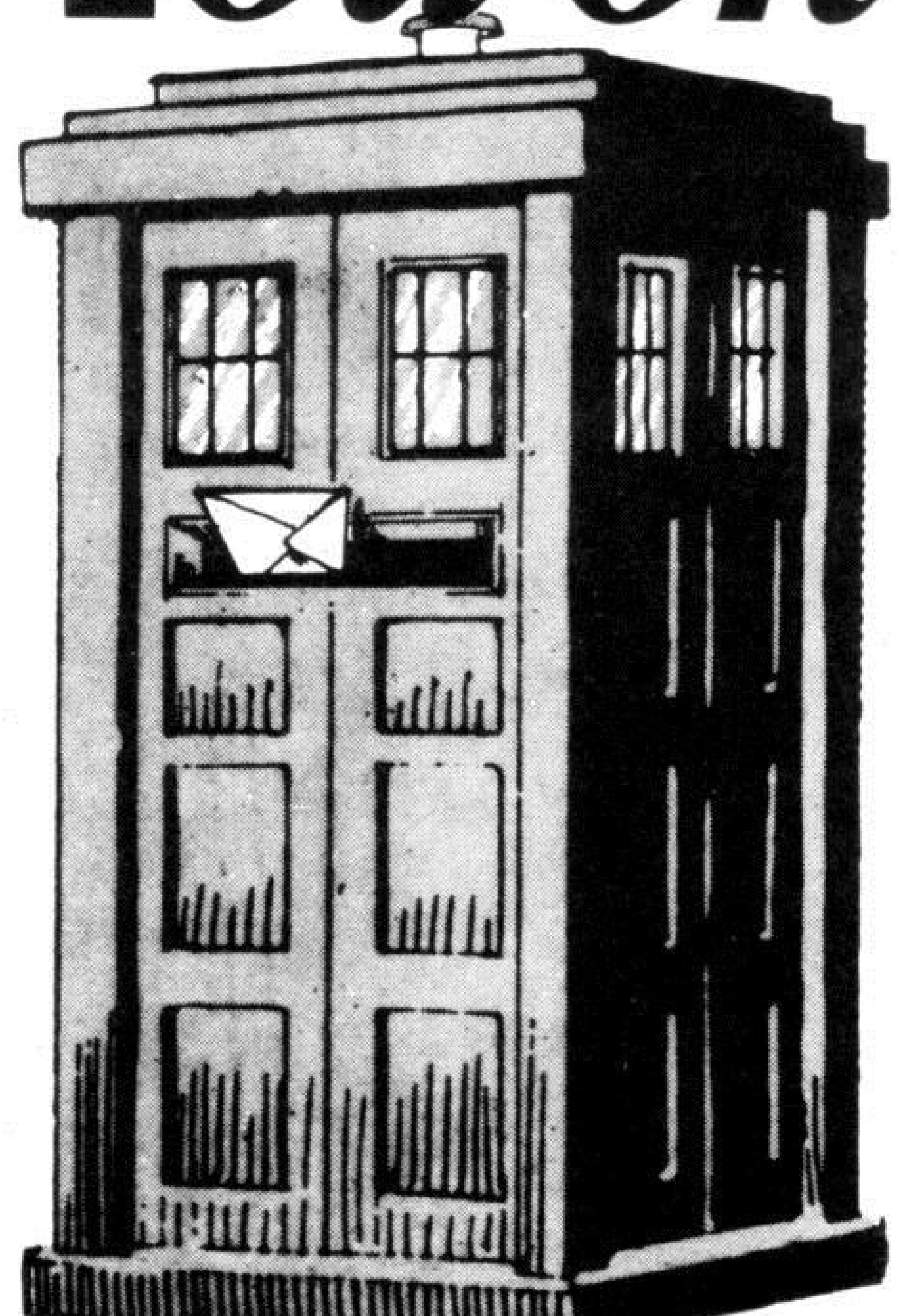


JAMIE? JAMIE, IT'S ME... THE *DOCTOR!*
CAN I COME IN?
DOCTOR?
IS IT *REALLY* YOU?

Doctor Who Magazine™ is published by Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA.

All Doctor Who material is copyright © 1987 BBC. All other material is copyright © 1987 Marvel Comics Ltd. All rights reserved. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely co-incidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, though the publishers cannot be held responsible for unsolicited manuscripts or photos. For display advertising contact Donna Wickers 01-221 1232. Printed in the UK.

You on Who!



Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

VICTORIAN ATTITUDES

Doesn't it make you cringe with embarrassment, to associate yourselves with a series that thousands have loved, and grown up with over the years, which now stars Bonnie Langford as Mel the computer programmer – who quite honestly hasn't the foggiest idea of how to use one – let alone wire a three pin electrical plug. Miss Langford (bless her) is more suited to the theatre, and sadly has lacked the *Doctor Who* spirit, and brought nothing new to the series.

This is not an attack on Bonnie, as I don't use that sort of tactic on actors or actresses. It is only that I feel that the whole concept of Mel is a washout and un-believable.

Kiv Cotton,
Chalfont St Giles,
Buckinghamshire.

TACKY ZOOM-INS!

I read with interest Peter Lingford's letter in **DWM 125**, and contrary to his belief, here is someone who totally agrees with him about a change in time slot. The Tuesday night 7.00 – 7.30 period appeals most, with its pre-*EastEnders* audience. However if this system of "pre-echo" is to work then the cliffhangers will have to make a considerable improvement – ie, no more tacky zoom-ins on the Doctor's pouting face!

Talking of pouting faces, I know it's going to sound awful but I'm glad Colin's gone. As Saward said in *that* interview, he was never really eccentric enough, and any occasional good acting (usually in Holmes' stories) was buried by that dreadful costume. Doctor McCoy's improved costume and varied experience should make him a much better Doctor. This plus being rid of Saward and his humour – "knackers yard" indeed! – should help the show no end.

Oh and before I go, a word of advice to the Beeb. Try advertising the new season this time, rather than placing one single preview after *Star Trek* on BBC2, that way the public may actually be aware that *Doctor Who* is back!

Robert Williamson,
Leeds,
W. Yorks.

LOOKS UNFAMILIAR

Congratulations on an excellent **issue 125**. I really enjoyed the interview with Jean Marsh, and loved the poster of Peri and the Doctor! Speaking of Peri, I find that although drawings of Colin Baker in the comic strip are getting better and better, Peri is steadily deteriorating. The character drawn only occasionally looks like Nicola Bryant.

I liked your new *Forum* article in **issue 124**, perhaps the next subject of debate could be whether the series is a children's programme or not?

Amba Kumar,
Yarmouth,
Norfolk.

PS. When is your Summer Special coming out?

*Our **Summer Special** is coming out slightly later than usual this year. It will be on sale in September, and will feature articles and interviews on design and effects, plus some rare photos.*

WRONG STOP

Nice one, clang! Next time you do an article on Locations make sure you put the right tube station; Trent Park was *Oakwood*, not *Cockfosters*! And Hammersmith was *Shepherd's Bush.* Nice try, though – it was fun trying to find them and losing time as well.

Other than that the article was fair, at least I found St Paul's steps!

Russell Buer,
Exmouth.

*The Guide to Locations, **(issue 125)**, did state (correctly) that the tube for Hammersmith Baths is Shepherd's Bush, Metropolitan Line.*

POSTER PLEA

The colour photo of Colin Baker with Nicola Bryant **(issue 125)** is wonderful, but please, can you refrain from putting these posters in inconvenient places!! I like to keep my magazines intact, and not cut them up, leaving articles half completed.

It might be a nice idea to have the comic strip start or finish on a colour page. That would be interesting. Also, it might be nice to have some more things to do with a dead Dalek. I like the DOCTOR WHO? at the end of the letters page, could we have some more of it?

Really, some of the names that writers are coming up with!! I think that the title of *Strange Matter* is so corny and pathetic that it overshadows what might well be a great story. How about a title like 'The Resting Place', 'Gateway To The Universe', 'The Masquerade', or 'The Chase Of Pathos'. Maybe the English have different tastes in story names, and think those names are pathetic.

Talking of stories, can you leave the Season 24 Survey longer than you did last season? The thing was due in before we had time to even glimpse at the programme, as it wasn't shown for us until February. If you want international opinions, please wait!

I can't believe that you don't get repeats in England. The BBC has 23 years' worth of episodes and you don't see them. Here in Australia, we're currently viewing *The Seeds Of Doom*, and are in constant contact with the Seventies.

I hope that Sylvester McCoy lasts longer than the last two Doctors have done. I hope he does a good five years, rather than under three. I wonder what happened to all those long-serving Doctors?

Simon Moore,
New South Wales,
Australia.

DAMAGING GOSSIP

It seems to me that a major contributing factor for the decline in the popularity of *Doctor Who* has not to do with its programming, nor with opposition that it is placed against (*A-Team*, etc.). Rather, I think that it has to do with the insistence of 'fans' engaging themselves in the discussion of backstage gossip and trivial information (especially rumours).

This results in 'fans' becoming increasingly dissatisfied with what the production team serves up upon transmission, and seeking therefore to have a hand in the 'production' of the show themselves, by proposing plot ideas, speculating on suitable Doctors, and generally harrassing the production department, etcetera.

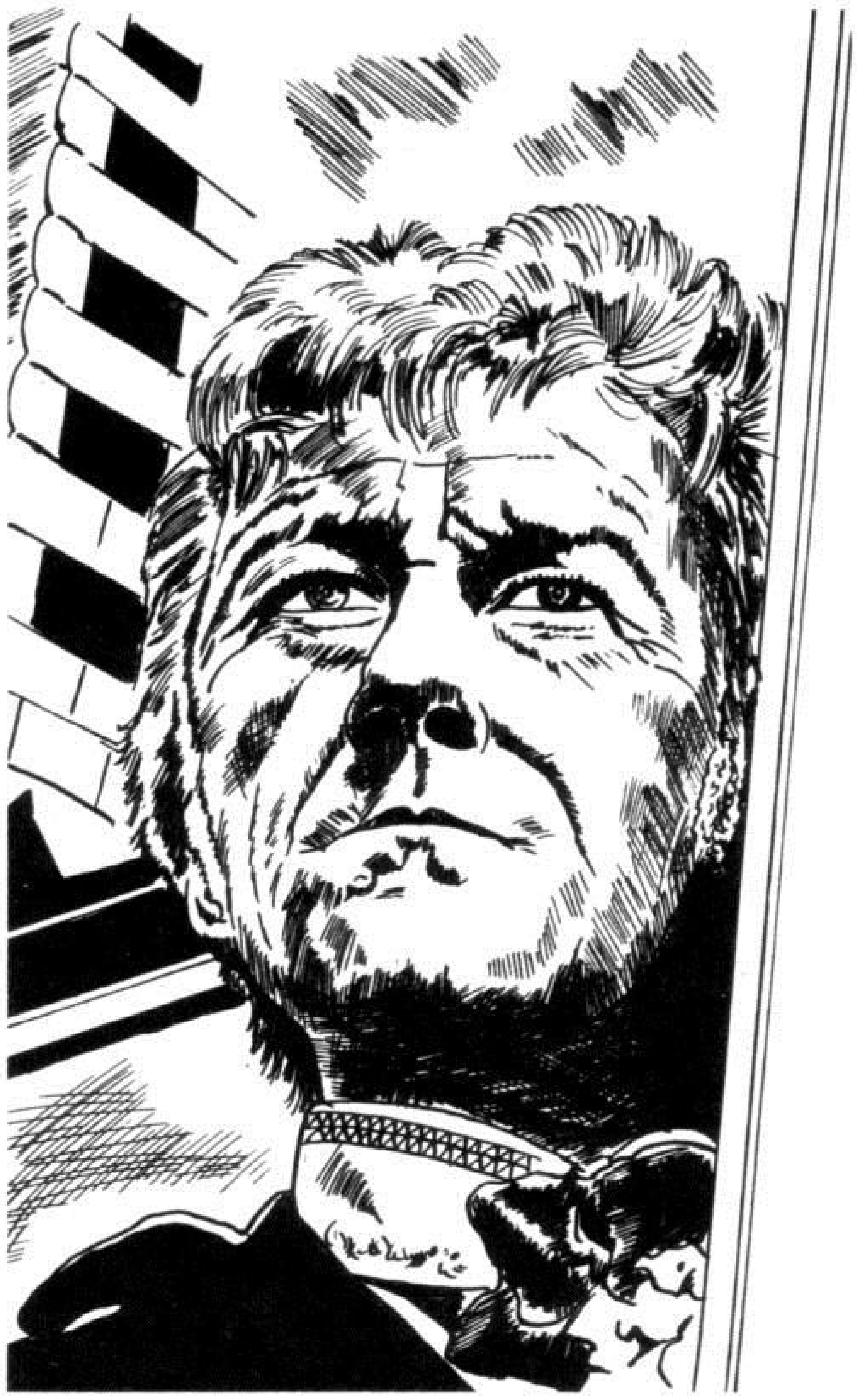
John Nathan-Turner must, in all fairness, take a great deal of blame for this, as a result of seeking to put what should be a behind-the-scenes name, as producer, in lights, claiming to be as big a superstar as the actors themselves.

Consequently, one's fascination and wonder at this elusive 'magic' of *Doctor Who* is tarnished, and even lost, by an over-supply of inane and self-gratifying press releases issued by the production office – just look at the amount of backstage chatter present in *Gallifrey Guardian*, for instance.

Where is the 'magic' and popularity of *Doctor Who* to be found? Ask Barry Letts, Terrance Dicks, and Verity Lambert. It's not found in giving out any piece of production gossip you can find – it's in being as mysterious as the Doctor himself. It's in starving the viewing public until they ask for more, or better still, pouring wasted resources and time into making a top class and truly engrossing piece of television.

So come on, **Doctor Who Magazine** – let's have interviews and nostalgia articles and cartoons, sure. . . but no more publicity-seeking press releases, and no more behind-the-scenes rubbish. Give *Doctor Who* the magic it deserves.

Steve Panozzo,
N. S. W.,
Australia



By Derek Gray, Aberchirder, Banffshire.

Part of John Nathan-Turner's job is a constant battle to withhold information on the new series, which invariably leaks out. ***DWM*** *prints production news at the request of our readers, frequently in insufficient detail to satisfy them.*

DISAPPOINTMENT

I grew up as a *Doctor Who* fan, during the Tom Baker era. It may then surprise people when I say that my favourite Doctor was Patrick Troughton. I was very disappointed when I read **DWM 126**. On the cover, the words said, big and boldly, 'Patrick Troughton Tribute Issue'.

I then opened the pages to find four pages, smothered in black and white photos concerning Troughton's other credits and an episode guide stuck on the back page. Certainly the only excellent thing about the issue was Frazer Hines touching personal tribute.

Whilst on the subject of **DWM 126**, I think I speak for most of my fellow readers when I say that it was a bit of a disappointment. It is now no longer worth the money. 36 pages for £1? If I was the editor of **DWM**, I would have cut out the colour photos and give the extra pages. It is far more interesting to read articles than look at pictures. But if I was forced to cut down on pages, then I certainly would not have stuck in *Warriors Of The Deep* as an Archive.

Come on, **DWM**, we've all seen it what's the point in doing an Archive on it? I have never liked the Archives and never will and would much prefer a **Nostalgia** every month.

I feel quite pleased that Sylvester and Bonnie have taken over and feel that Season 24 is going to be the best for a long time but:

a) We now don't have the skill of Robert Holmes to rely on;

b) John Nathan-Turner insists on not letting it be spectacular by not bringing out the best enemies like the Daleks and Cybermen;

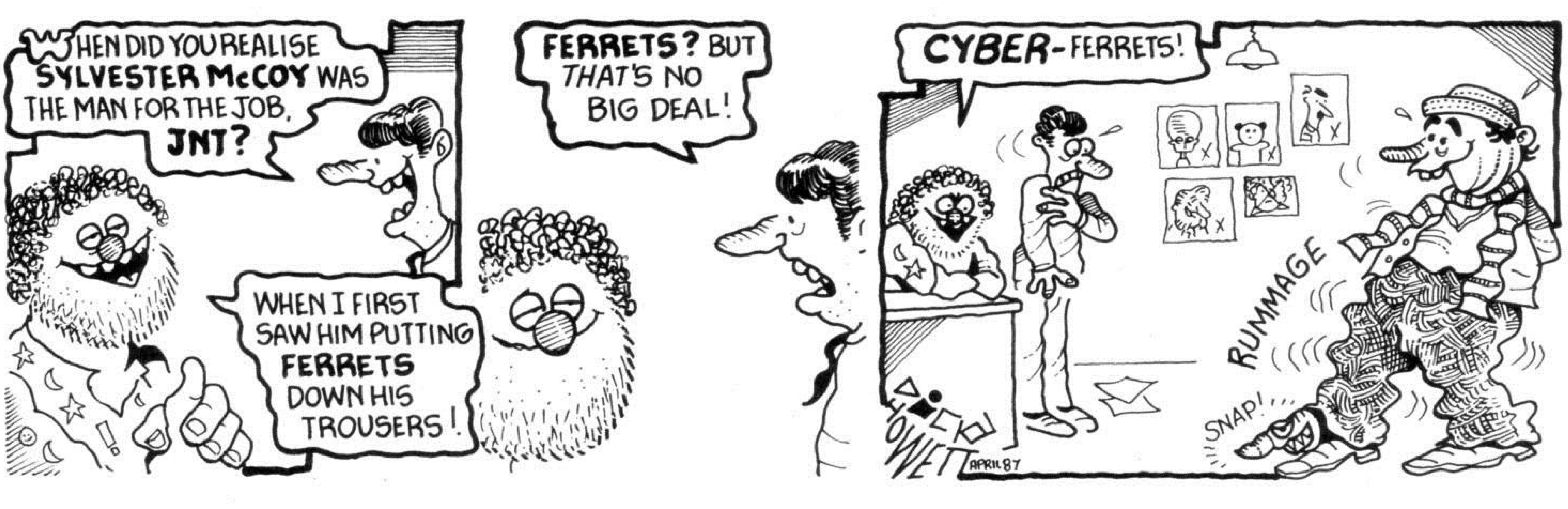
c) Instead he keeps on churning out the Master over and over again;

d) It's going to be another fourteen-parter season. Not enough.

Keep us posted on the new season and I hope your previews and reviews are as excellent as ever.

Daniel Salter,
Rotherham,
Yorks.

DOCTOR WHO? by Tim Quinn & Dicky Howett


WHEN DID YOU REALISE SYLVESTER McCOY WAS THE MAN FOR THE JOB, JNT?
WHEN I FIRST SAW HIM PUTTING FERRETS DOWN HIS TROUSERS!
FERRETS? BUT THAT'S NO BIG DEAL!
CYBER-FERRETS!
RUMMAGE
SNAP!
DICKY HOWETT APRIL 87

GALLIFREY GUARDIAN

No 128 SEPT 1987

NEWS OF THE NEW SERIES

The production of the season is now halfway through completion, with the second story, *Paradise Towers,* finishing in the studio with a three-day recording session from June 17th-19th. The third story will be complete by early July and the fourth by mid-August.

Designers for the new season are Geoff Powell for *Time and the Rani,* Martin Collins for *Paradise Towers* and John Asbridge for *Delta and the Bannermen* and *Dragonfire.* This line-up should bring a fresh look to the programme.

Producer John Nathan-Turner said it was conceivable that the third story might change its unusual title to *Flight of the Chimeron,* but that he had yet to make up his mind. This story is to be set on 1950s Earth with parts on an alien planet, and it will be recorded entirely on location videotape over a period of 11 days.

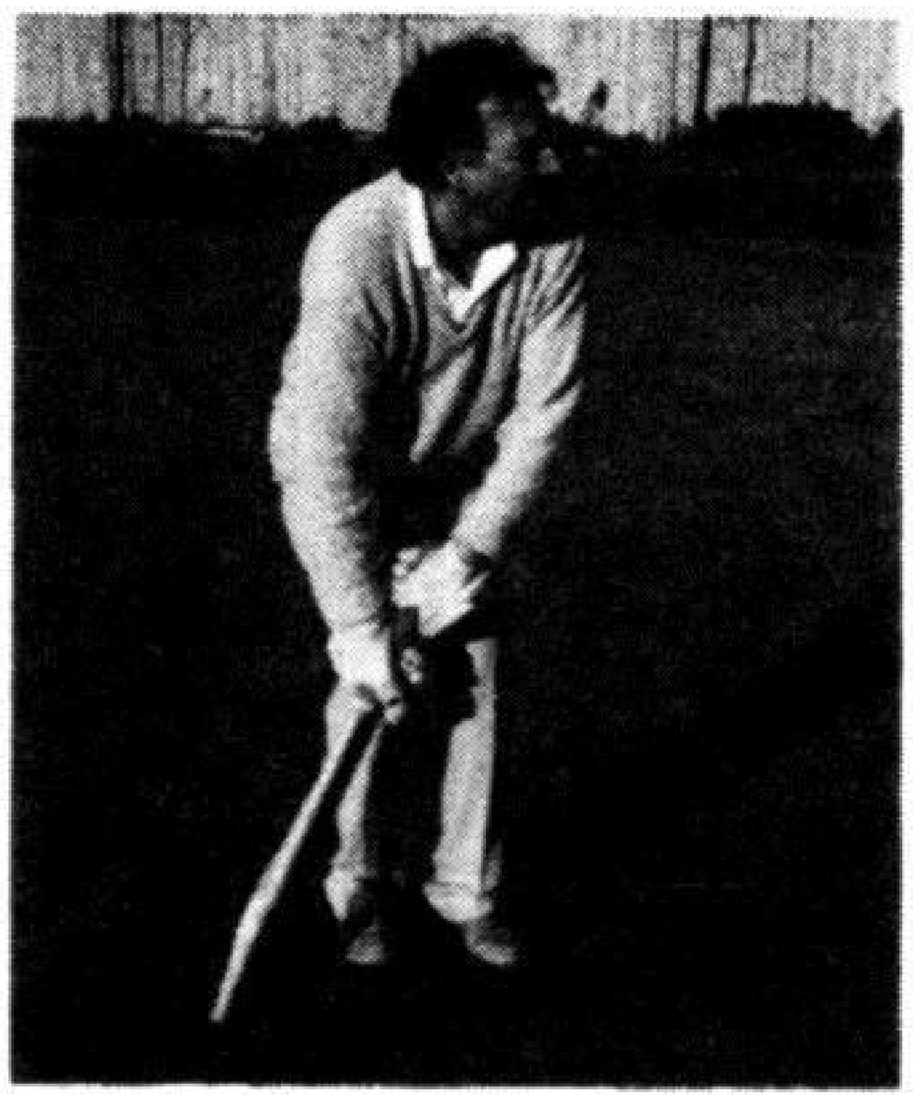
The location for the story will be Wales, handy at doubling for Gallifrey's death zone in *The Five Doctors* and for the Himalayas in *The Abominable Snowmen.* This is only the second time that a story has been made completely outside on videotape, the first being 1975's *Sontaran Experiment,* and the result should be extremely polished. *Dragonfire,* completely set on an alien planet, will be recorded entirely within the confines of the studios at Television Centre.

In the second story, Judy Cornwell will be playing a character named Maddy, while Julie Brennan plays the intriguingly-named Fire Escape.

STARS – OLD AND NEW

Further casting details have been released and the most exciting news for *Doctor Who* fans will be the inclusion in *Dragonfire* of none other than the very popular Glitz, as played by **Tony Selby.** Selby's character was a massive hit if our Season Survey was anything to go by and it will be very interesting to see what the inter-galactic con man has been up to since we last saw him in *The Trial of a Time Lord.*

Also cast in this adventure is the superb **Patricia Quinn** as Belazs (pronounced Baylash). Patricia was a cult hit as Magenta in the famous *Rocky Horror Picture Show* and she recently appeared on stage with Kate O'Mara in *Light Up The Sky.* Her most recent TV performance was in the Patrick Troughton serial *The Box of Delights,* in which she played a very colourful villainess.



Lucy Chase Williams

BATT-LING BRIGADIER

The Master may receive few cheers for his on-screen evil-doings, but when Anthony Ainley and his celebrity cricket team, The London Theatres, played a match in May at Sheen Park, Richmond, they had at least one enthusiastic supporter in the stands.

Armed with contemporary UNIT survival rations (sandwiches, fresh fruit and cheese, and of course, his favourite Californian rosé), 'Brigadier' Nicholas Courtney had escaped his current West End assignment of *The Mousetrap* to spend the day rooting for his old foe.

While his team was batting, Ant took time out on the sidelines to bowl a few at Nick, whose experience in the field since his school days in Egypt had been limited to a father/son match ten years previously. Valiantly, the 'Brig' went down swinging.

An avid sportsman, Ant trades in the black velvet of the Time Lord for cricket whites at the slightest excuse.

However, rumour has it that Nick Courtney's forte is cards; in fact, that he never loses. Maybe the next time the Daleks invade, the Brig will finish them once and for all by challenging them to a game of poker . . .

DELTA AND THE – DIDDYMEN?

Joining **Don Henderson** in the cast of the third story is famous family comic **Ken Dodd.** Ken will be playing a character called The Toll Master. Veteran comedy actors **Hugh Lloyd** and **Stubby Kaye** will be working with him in the same story.

We asked John Nathan-Turner if there was any special reason for casting such familiar comedy performers in a drama series? He replied: "Hugh and Stubby are primarily actors and besides, I don't like to typecast – sometimes it's good to go for a complete contrast. Ken's character you will find to be very flamboyant and at the extravagent end of the scale, and we thought he would bring exactly what was needed to the part."

THE MUSIC MAKERS

There's to be another new theme arrangement for the forthcoming episodes, this time arranged by Keff McCulloch. Contrary to previous reports, it will not completely supercede the Ron Grainger original. McCulloch will also be providing the incidentals for *Time and the Rani,* following the pattern set by Dominic Glynn last year of theme arranger composing for the first story and also Story Three. Story Three is apparently particularly important music-wise and involves more than the normal incidental input. Maybe this time Bonnie Langford will get a chance to sing and dance..!

Story Two will be scored by another newcomer to *Doctor Who,* Keff McCulloch, while story four will be dealt with by Dominic Glynn. All three composers are freelance, and the producer says he was introduced to Snell after being contacted by his agents, and has admired McCulloch's work for some time.

FULTON MACKAY

It is on a sad note that we conclude this month's news, by reporting the untimely death of Fulton Mackay, an actor most famous for his portrayal of the grim Scottish prison warder who appeared with Ronnie Barker in *Porridge.*

Mackay also appeared in the 1970 *Doctor Who* adventure *The Silurians,* where he played a scientist obsessed and ultimately destroyed by the subterranean creatures. His death has deprived his industry of a superb actor.

EPISODE UPDATE

Reports that certain *Doctor Who* episodes not currently present in the archives are circulating will not be confirmed or denied by those in authority at the BBC. Film Library supremo Steve Bryant advised caution and patience as he said it would be great shame if a private collector was too intimidated to add to the depleted stock of episodes the BBC maintains at Brentford.

NEW SEASON *PREVIEW*

The arrival of each new Doctor is an exciting time for all *Doctor Who* fans and with Sylvester McCoy, the seventh actor to take the part, the start of the latest season will herald a new era for the programme.

As everybody now knows, the last sight we had of the Sixth Doctor in the form of Colin Baker came with the closing seconds of *The Trial of a Time Lord.*

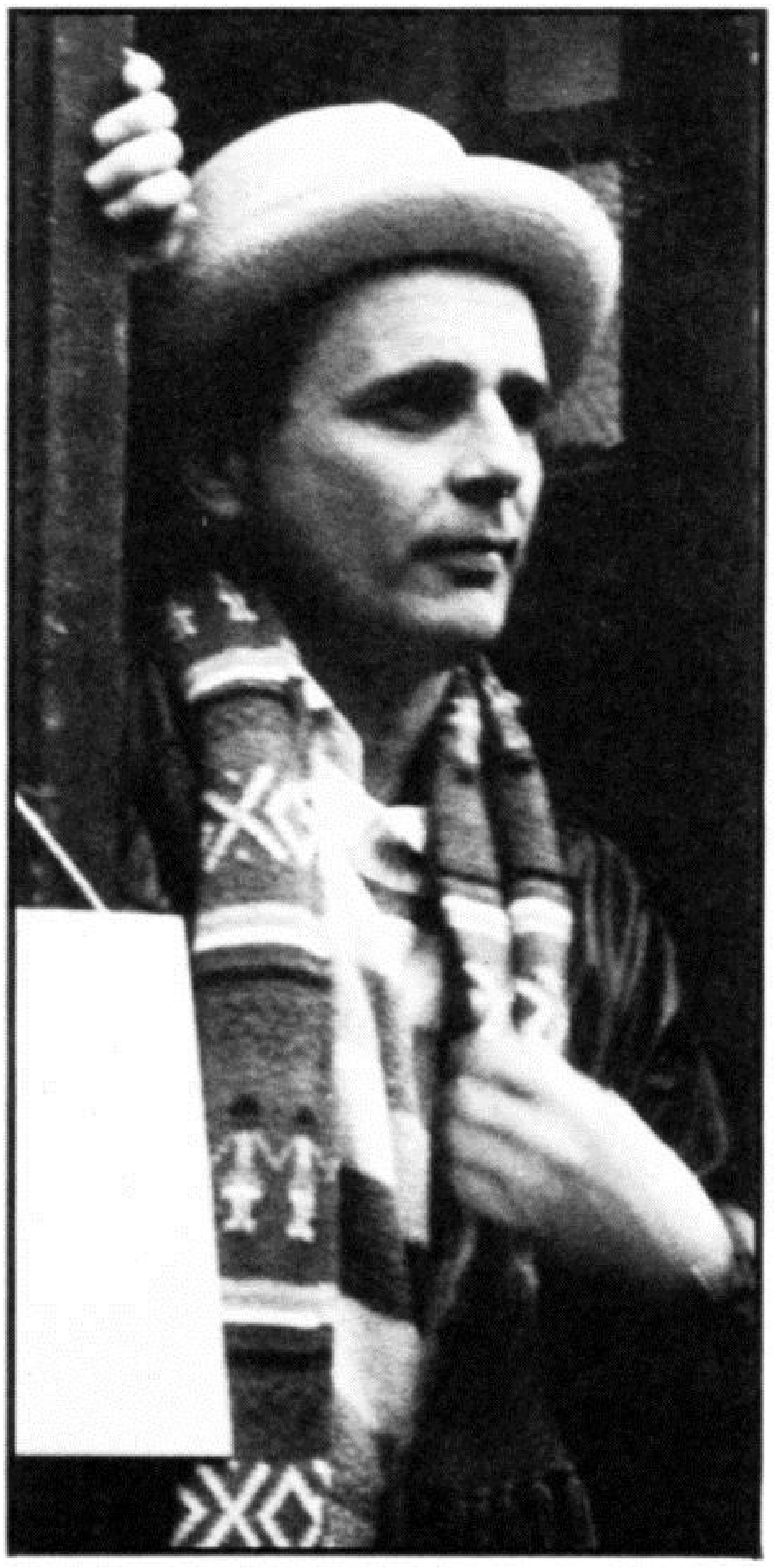
Newspaper accounts confirmed that the actor had turned down an offer to appear in the first four episodes of Season 24 to explain his departure (See page 20). So does this mean Sylvester McCoy's Doctor will be appearing on screens without the usual and now famous regeneration process?

Producer John Nathan-Turner thought this would be a cop-out and drafted in the experienced husband and wife writing team of Pip and Jane Baker to find a credible solution. Whether they've managed it, viewers will be able to decide for themselves with the broadcast of *Time and the Rani* this September.

THE RANI RETURNS

As for the principal villain of the piece, it's a welcome return to the show for the character of the Rani, as played by *Dynasty*'s Kate O'Mara (interviewed on page 15). On her last appearance it was established that this renegade Time Lady was not so much evil as amoral and that her actions were the result of scientific unscrupulousness.

In this latest adventure, her scientific bent is unsurprisingly to the fore and once again, it's closely linked to the mind and its unpredictable powers. However, rather than acting as a chemical source, this time the Rani has found a rather special use for the equally special minds at her disposal. Exactly how these intentions fit in with the newly regenerated Doctor will remain to be seen, but the Rani certainly isn't at all fond of her old adversary, especially considering the predicament he engineered and left her in during their last encounter.



As for the Master... well, though he isn't around, it's pretty clear there is no love lost there, either! Viewers who also remember the Rani's aversion to the Doctor's companion, Peri, will not be surprised to learn that she doesn't take to new arrival Mel. And, though one might not think the Rani was one for company, she doesn't come to the planet of Lakertya without the assistance of an extremely unpleasant variety of sidekicks...

BRILLIANT PERFORMANCE

The character of the new Doctor will, of course, determine quite a lot of the show's future success and is a key ingredient in the enjoyment of the series. As a result, Sylvester McCoy had to undergo not only the normal interview procedure but also the scrutiny of a camera test. Early reservations, common to the announcement of each new lead, were intensified by the revelations of one national newspaper which gleefully informed us that McCoy had made a living earlier in his career by stuffing ferrets down his trousers. Thus, it is with great delight that we can confirm that Syvester's performance is a brilliant piece of work, with evidence of much thought and preparation.

The Seventh Doctor is characterised by one word...energy. McCoy brings an extraordinary physical input to the part and his unpredictability is matched by an excellent sense of humour.

Production on the story started in March and continued until early May. Among the guest stars was a *Doctor Who* veteran, the glamorous actress Wanda Ventham, playing one of the aliens on view and attired in an extravagant and suitably out-of-this-world costume. She recalled a shot requiring her to be some way up a tree, while the cold weather hampered her performance. She recalls, "The floor manager was giving me instructions which I was having to try hard to take in, because I was freezing! It suddenly struck me how silly it all was, but how different it will be on screen . . . a complete fantasy."

Director Andrew Morgan was working on location with video cameras, which enabled the considerable quantity of effects required by the script to be achieved much more quickly than they would have been had they been attempted on film.

IMPRESSIVE SETS

In the studio recordings, the sets drew admiring comments, especially those connected with the Rani. The best thing about the story seems to be the intelligent attempt to create a character-based piece that still has plenty of room for the action and effects one might expect from a *Doctor Who* story of this importance.

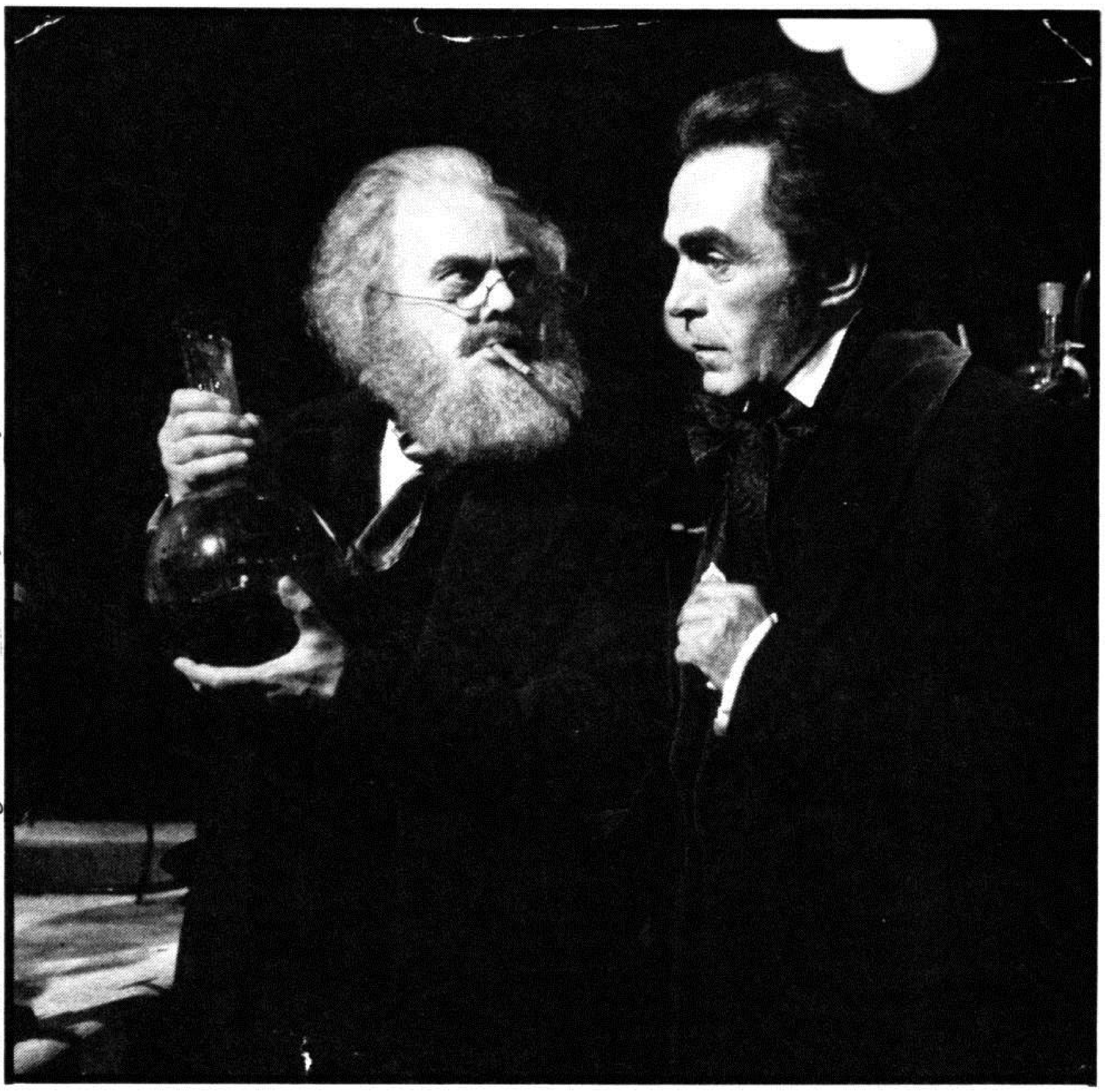
This will be one of the most significant serials in years and that has been reflected in the gloss of the production. But glossy production never covers up a weak script and despite reservations, I've little doubt that this one will have viewers crying out for more. And don't forget the significance of the story's original title, *Strange Matter.* To precisely what does it refer..?

◇ **Richard Marson**

Nostalgia

THE EVIL OF THE DALEKS

This issue we turn the clock back 20 years to 1967, and revive memories of another classic *Doctor Who* adventure, *The Evil of the Daleks.* It was the last Dalek tale of the 60s, and intended to be final in more ways than one. . .



Maxtible (Marius Goring) consults Waterfield (John Bailey)

Together with the two other Dalek stories we have examined in *Nostalgia (The Daleks* and *The Dalek Master Plan), The Evil of the Daleks* is a programme rightly celebrated as a *Doctor Who* classic.

It would be fair to say that it was the first of the Patrick Troughton adventures to re-engage the interest of casual viewers, over whom the show had lost its grip during the slighter stories towards the end of the William Hartnell era.

Doctor Who was re-establishing its identity – a gradual process begun in early 67 – and regaining a degree of consistency with stories like *The Moonbase* and *The Macra Terror*, an impetus which culminated in one of the greatest Dalek stories.

The Evil of the Daleks was in turn to set the standard kept up by many subsequent episodes of the Fifth Season, like *The Tomb of the Cybermen* and *The Web of Fear* – stories which helped the show get back on its feet and which have since passed into *Doctor Who* mythology. It is a story readers remember with great affection.

For those of you who don't know it, here is a brief introduction to the plot: The Doctor and Jamie play detectives in 60s London when the TARDIS is stolen on the back of a lorry. The trail leads them to an antique shop, whose mysterious proprietor, Edward Waterfield, has laid a trap for them.

They are gassed and when they come round, they find themselves in a mansion in Victorian times. Waterfield is helping the owner, Theodore Maxtible, an alchemist who dreams of discovering the secret of turning base metal into gold.

The Doctor realises that the Daleks have taken over the south wing of the house, promising to reveal the secret of turning metal into gold to Maxtible in return for his services. Helped by the Doctor and Waterfield, whose daughter Victoria is being held hostage, Maxtible is to distill what the Daleks term the Human Factor, so that they will know all the weaknesses and strengths inherent in the species. . .

'My favourite Doctor was Patrick Troughton, no doubt partly because he was playing the part when I first became addicted to the programme. Most important, however, is the fact he was a particularly fine actor. At first sight, you would have thought him the last person to defeat the Cybermen, Daleks, et al, but soon one realised that the very qualities that made him an (apparently) implausible adversary would in fact enable him to out-manoeuvre the pepper-pots when any more obvious an approach would have failed.'

R Robinson, Nedlands,
W.A., Australia.

One of the strengths of *The Evil of the Daleks* was the mixture of settings: one episode in London 1966, four-and-a-half in Canterbury 1866, and one-and-a-half on the Daleks' home planet, Skaro. The contemporary London setting was quite unusual for *Doctor Who* at that time and the sight of the tramp-like Second Doctor and a kilted Jamie walking down busy streets in search of the TARDIS and sitting in a Chelsea coffee shop was bizarre to say the least.

Like the First Doctor before him, the Second Doctor could somehow sense the presence of his arch enemies. In one scene, he and Jamie sat sipping coffee in the Tricolour, with pop music blaring in the background, discussing the strange series of clues they had followed. 'Do you think this is some sort of trap, Doctor?' Jamie asked. 'Yes,' he replied, 'but if only we knew who our enemies were.'

Jamie shrugged, remembering their previous adventure. 'Not the Chameleons again!' The Doctor leant forward sternly, his face in close-up. The pop music faded, to be replaced by an ominous incidental score. ' No. . . Something else,' he said darkly. 'I can feel them. . . moving in all around us.'

DALEK SURPRISE

The Daleks were soon to be revealed, as usual in the cliffhanger of episode one, on this occasion when Waterfield's right-hand man, a cockney thug called Kennedy, broke into the back room of the antique shop to burgle a safe. This scene is embedded in many readers' memories:

Victoria (Deborah Watling)

> *'The suspense builds up as the intruder, Kennedy, ransacks the safe, while we see machinery activating behind him and, eventually, the materialisation of a Dalek. The tension is maintained as Kennedy doesn't see it at first, but we do. Then when he does, there's a sense of claustrophobia – Kennedy confined and frightened by its obvious belligerence. Then he seems to escape, but the scene builds to another climax as, just when it seems he will evade the Dalek, he is cut down.*
>
> *Scenes like this added much to the mythos of the Daleks, intimating they are very powerful and that humans alone are helpless against them.'*
>
> *Sean Gibbons,*
> *Letterkenny,*
> *Co Donegal.*

> *'There is one part of that story that I will always remember. I was sitting with my dad at the time, and I'm pretty sure it was at the end of episode one, when this man went behind a bookcase. I can't remember exactly what he had done but all of a sudden a Dalek appeared. I knew from watching* The Power of the Daleks, *that when they exterminate someone they change to negative and it was that negative effect that really frightened me most. . .*
>
> *'I ran and hid behind the sofa. I shouted to my dad, 'Has it happened yet?' and he said that it had, but when I looked up, the man's face had turned negative. I will always remember that part of the story. It was what made* Doctor Who *so exciting to watch.'*
>
> *Alan Turrell,*
> *Shoreham-by-sea,*
> *Sussex.*

Several of the images in the middle section of the story were particularly haunting, with Daleks trundling imperiously through the corridors and landings of Maxtible's dark house, and presiding over the experiments in a laboratory, which resembled a typical set from Hammer horror movies.

The story writer, David Whitaker, really knew his craft when it came to *Doctor Who*. As the series original script editor in 1963, he was responsible for establishing the roots of *Doctor Who*. He had fully understood the character of the First Doctor, had overseen the arrival of the Daleks and had later created the Second Doctor's dark persona in *The Power of the Daleks*.

Indeed it was only in Whitaker's two Dalek stories, that this fascinating side to the Second Doctor emerged. As with Ben and Polly in his debut story, now the Doctor was mistrusted by Jamie, who like viewers, could not be certain whose side the Doctor was on, as he cooperated with the Daleks in their experiments. In fact, it was the only time that the normally inseparable pair had a serious argument.

DISAGREEMENT

The Doctor stretched and yawned. "Well, Jamie, The experiment's nearly over. I've had no sleep. I've been up all night, but it's been worth it." He laid his hand on his companion's shoulder, but Jamie drew away. "Och, don't touch me!" he growled angrily. The Doctor was surprised. "Now what's the matter?" "Anyone would think this was a little game." "No, it's not a game."

"Of course, it isn't," Jamie exploded angrily. "People have died. The Daleks are all over the place, fit to murder the lot of us, and all you can say is that you've done a good night's work."

The Doctor tried to placate him, but Jamie was boiling with fury. "Look, I'm telling you this. You and me, we're finished. You're just too callous for me. Anything goes by the board. Anything at all." The Doctor tried to explain himself. "That's just not true, Jamie. I've never held that the end justifies the means." "Och, words! What do I care about words!"

In fact, the Doctor knew from years of experience, that the only way to defeat the Daleks was to comply with them for as long as possible and hope that a solution could be found at the very last moment. Had he refused point blank to assist in the Human Factor experiments, he would never have recovered the TARDIS and both would have been exterminated. ▶

◀ The Victorian episodes were populated by an interesting assortment of characters. Edward Waterfield was a Victorian gentlemen, a man of morals, who was sickened by the Daleks' actions, but had been forced into compliance when his daughter was taken hostage. Victoria Waterfield was a gentle, elegant young girl. The callousness the Daleks exhibited towards her and the threats of extermination were all the more poignant in contrast with her beauty and inexperience.

Jamie was attracted to her and could not bear the idea of such a tender girl under threat. He was also attracted to Molly, the cockney housemaid played by Jo Rowbottom, who helped him in his night-time search of the grounds.

The story also featured Brigit Forsyth as Maxtible's cultured daughter Ruth and Gary Watson as her deranged fiance Arthur Terrall. Ruth had no notion of the horrors being committed by her father in the south wing of the manor house.

Theodore Maxtible was a scientist of some distinction, but in recent years, his efforts had been concentrated on some unusual sciences. With Waterfield's assistance, he had experimented in static electricity and the power supposedly held within mirrors, and discovered that, in combination, the two forces made time travel possible. It had been such mirrors which opened a channel for the Daleks to reach Earth.

Maxtible's latest dream was to rediscover a secret science that had died with the ancient alchemists – that of turning plain metal into gold. The Daleks had promised to reveal the method to him, in return for his services, which included kidnapping Victoria, manipulating his future son-in-law Terrall, and standing by while people were killed. He was utterly ruthless and blind with greed, and it was fitting that he was the first human to receive the Dalek Factor.

SIMPLISTIC SCIENCE

One trait familiar in David Whitaker's scripts was his somewhat simplistic view of science. Theories such as mirrors facilitating time travel and the notion of the Human and Dalek Factors owed more to *Flash Gordon* than factually credible science. Plot contrivances abounded: why did the Daleks go to such lengths to ensnare the Doctor? Why bring him back in time to conduct experiments in a Victorian laboratory? Why not some time in Earth's future, or whisk him away to Skaro directly? Although absorbing and highly atmospheric, the events in London and Maxtible's house were superfluous.

'I remember being thrilled when Jamie finally rescued Victoria, and the two of them fled down the dark, oak-panelled corridors, pursued by a Dalek. The huge white dress worn by Victoria almost echoed the Dalek in its clumsiness. And then they reached a landing, and like in every Western, the baddy, in this case a Dalek, was sent crashing though the bannister to the floor below.'

Elaine Crowley,
Islington,
London.

'One major asset was its unconventional setting of a stately Victorian mansion, with scenes of Daleks gliding out of wardrobes, through ornate hallways and smashing into fireplaces. I found all this fascinating and strange, but by far the most incongruous sight was yet to come. . . friendly Daleks playing games, ring 'o' ring 'o' roses, spinning round and round chanting 'Dizzy, Dizzy, Daleks' and giving the Doctor a ride on their backs.'

William Silver,
Erdington,
Birmingham.

This scene amused and delighted many viewers. Those Daleks injected with the Human Factor, instead of becoming 'SuperDaleks', became friendly and humanised. As they had stood dormant in Maxtible's laboratory, powering up with just their head sections visible, the feeling was deliberately enhanced that these could break out at any time and be even deadlier.

This tension was sustained as they came to life and advanced on an alarmed Doctor. Then one of them forced him up against the casing of another, so that he had to stand on the Dalek's base and grip its arms. Then they began shunting him around the room. The Doctor called out in amazement to Jamie, "They're playing trains!"

This moment of levity was short-lived, as the 'normal' Daleks decided to blow up Maxtible's house and all the action transferred to Skaro. This led to one of the greatest confrontations in the history of *Doctor Who,* when the Doctor at long last came up against the evil controlling force behind his arch enemies, the Emperor Dalek. An ordinary silver Dalek led the Doctor, Jamie and Waterfield along a dimly-lit metal corridor. Dudley Simpson's excellent throbbing musical score, played whenever the Daleks were about to appear, anticipated what was about to happen.

CHIEF OPPONENT

They came to a completely dark but obviously huge chamber. The Doctor and Jamie exchanged doubtful glances. Then one corner of the chamber was bathed in light, revealing the awesome 30-foot high Emperor. "Doctor!" Its voice boomed out, far richer and grander than its minions, savouring the name of its chief opponent. "So you are the Doctor!" The Doctor sighed resignedly. "So we meet at last. I wondered if we ever would."

When the Emperor questioned him about the success of the experiments, the Doctor took immense pleasure in revealing that the Human Factor had been implanted in several Daleks and that they would soon have a civil war on their hands. He folded his arms emphatically. "I've beaten you and I don't care what you do to me now!" But the Emperor was unimpressed.

"Silence! The Human Factor showed us what the Dalek Factor was," announced the Emperor. "Without knowing, you have shown the Daleks what their own strength is. The Human Factor is useless. . ." The Doctor realised that he had been misled all the time.

The voice boomed out that the humanised Daleks would soon be found and impregnated with the new Dalek Factor, and then the Emperor revealed its trump card, the TARDIS. With the TARDIS, it could force the Doctor to obey Dalek commands. "You will obey! You will take the Dalek Factor! You will spread it through the entire history of Earth!"

However, aghast as he was at this command, the Doctor soon managed to impregnate many more

Jamie comforts Victoria

Daleks with the Human Factor, and they began to question the orders they received. In this way, David Whitaker revealed what he believed was the great strength and driving force behind the Dalek race – blind obedience. This was the impetus behind all the evil acts they had committed, and by giving some of their number the mental freedom to question, a violent civil war was inevitable.

All the Daleks were recalled to Skaro from time and space for the experiment and all were ultimately destroyed. Maxtible and Waterfield met their death in the fray, leaving Victoria orphaned. The Doctor took her under his wing, wondering whether they had witnessed the final end of the Daleks.

> *'The Emperor Dalek was truly impressive and I remember wondering if it would sound anything like an ordinary Dalek. It didn't, with its great booming intonations, reverberating with power around the equally impressive throne room set. This led into the final episode, packed with impressive set-pieces such as the Doctor's humanising of hundreds of Daleks. Each Dalek would pass through an arch and, by an optical effect, would wobble to suggest the Human Factor taking effect. . . then the most fantastic Dalek battle scene ever staged, as for five incredible minutes, black Daleks and white Daleks blasted each other to bits and careered out of control, domes spinning into the air and a sea of foam oozing copiously from their open tops.'*
>
> *William Silver,*
> *Erdington,*
> *Birmingham.*

> *'Suddenly the black-capped Dalek was bathed in a brilliant light. Its domed head with the attached eye-stalk was blown off and shot high into the air. It clattered upside down on the floor nearby. The remainder of the Dalek body stood motionless for a moment. Then from within bubbled a whitish froth, which boiled over and down the casing, gathering in an ever-increasing pool on the floor below.'*
>
> *Les Short,*
> *Kardinya,*
> *Western Australia.*

DALEK DEATH

In one very interesting scene, towards the end of the battle, the Doctor and his friends were fleeing to the safety of the mountainside beyond the city. A Dalek approached them on a high ledge, deviously pretending to be one of the humanised Daleks. The Doctor went through an elaborate bumbling routine to get behind it and then pushed it violently over the edge into the ravine. It was the only occasion that Troughton's Doctor directly killed something with his own hands.

This was perhaps the most satisfactory finale of all the Dalek adventures. It was certainly the most cataclysmic, witnessing the self-destruction of the Daleks, including the explosion of the Emperor – the very last shot of the story. Their downfall had come, not because of a huge bomb or cutting off their electricity, but because of a flaw in their mental chemistry. The Doctor – Jamie and Victoria at his side – looked down on the ruined city and pondered on the fate of the Daleks. 'The final end. . ?'

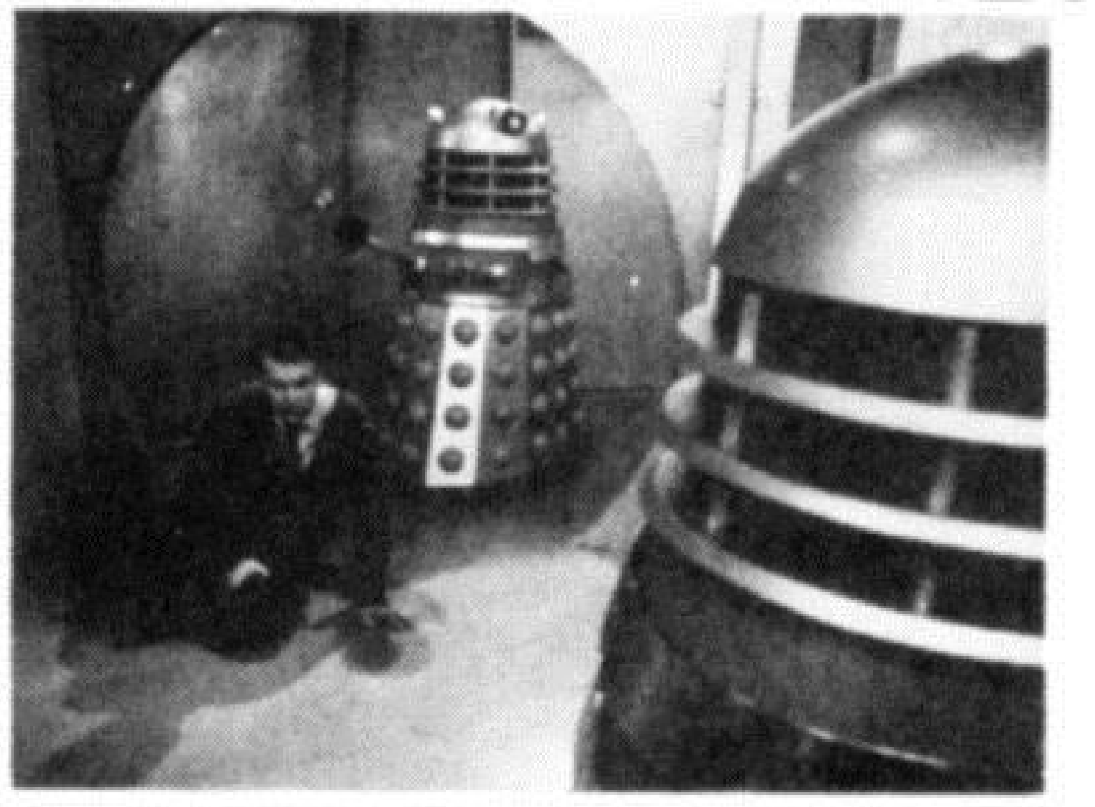
At the time, *The Evil of the Daleks* was intended to be the final Dalek story. Until then, the Daleks had been on screen in *Doctor Who* practically twice a year, but in 1967, Terry Nation planned to take his creations to the United States and feature them in their own show. With the rights to the Daleks withdrawn, *Doctor Who* was bereft of its most popular monsters. When they reappeared five years later in colour in *The Day of the Daleks*, the heyday of the Daleks had long since gone and somehow they would never again have quite the same impact.

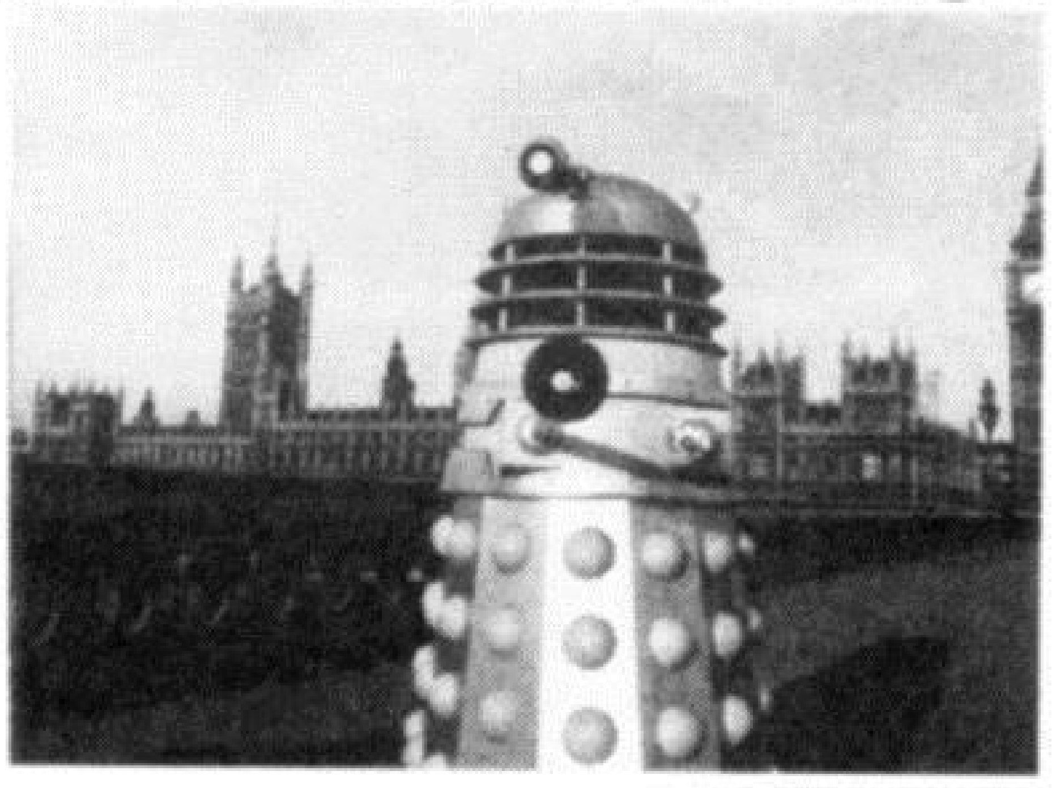
◇**Patrick Mulkern.**

***The Sea Devils* and *The Robots Of Death* are the next stories coming under the scrutiny of *Nostalgia*. Please send in your comments on your favourite moments: What frightened you? What thrilled you? Who were your favourite Doctors, companions, and monsters – and why? Please write to NOSTALGIA, The Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

PHOTO OFFER 10

· FEATURING MANY NEVER-BEFORE PUBLISHED PHOTOGRAPHS!





NEW ADDRESS: 88 ROSEBANK, HOLYPORT ROAD, LONDON SW6 6LJ

– The First Doctor –

BW1	The Doctor (portrait)	*An Unearthly Child*
BW2	Susan in front of blackboard	*An Unearthly Child*
BW3	Barbara looking over her shoulder	*An Unearthly Child*
BW4	Ian and Barbara in the junkyard with the TARDIS in background	*An Unearthly Child*
BW5	The Doctor fleeing back to the TARDIS	*The Tribe of Gum*
BW6	Ian paralysed on the floor by two Daleks	*The Dead Planet*
BW7	Susan and Ian in prison cell with Dalek in doorway	*The Dead Planet*
BW8	Two Sensorites writhing in agony	*The Sensorites*
BW9	Ian sitting on the edge of a giant matchbox talking to Susan	*Planet of the Giants*
BW10	Barbara tending to Susan's injured foot	*Dalek Invasion of Earth*
BW11	A Dalek emerging from the Thames by Hammersmith Bridge	*Dalek Invasion of Earth*
BW12	Barbara and Tyler carrying Susan down steps into hideout	*Dalek Invasion of Earth*
BW13	Daleks clustered on Westminster Bridge (side-view)	*Dalek Invasion of Earth*
BW14	A Dalek on Westminster Bridge (close-up)	*Dalek Invasion of Earth*
BW15	Vicki (portrait)	*The Rescue*
BW16	Barbara reclining on couch with Ian asleep on floor	*The Romans*
BW17	Two Zarbi and Venom Grub on Vortis	*The Web Planet*
BW18	Mechanoids battling the Daleks	*The Chase*
BW19	The Doctor outside the TARDIS examining a Viking helmet	*The Meddling Monk*
BW20	The Monk outside the monastery's entrance	*The Meddling Monk*
BW21	Katarina (portrait)	*The Dalek Masterplan*
BW22	Sara Kingdom holding gun	*The Dalek Masterplan*
BW23	The Doctor examining the Trilogic Game	*The Celestial Toyroom*
BW24	A Monoid holding a gun standing in the jungle	*The Ark*
BW25	Polly (portrait)	*The War Machines*
BW26	Ben (portrait)	*The War Machines*
BW27	A War Machine preparing to attack a policeman	*The War Machines*
BW28	Polly cradling the unconscious Ben in her arms	*The Smugglers*
BW29	A Cyberman outside the Polar base entrance (full length)	*The Tenth Planet*

– The Second Doctor –

BW30	The Doctor wearing his tall pointed hat (portrait)	*Power of the Daleks*
BW31	The Doctor sitting cross-legged playing the flute	*Power of the Daleks*
BW32	The Cyber-army marching across the lunar surface	*The Moonbase*
BW33	Victoria wearing victorian lace dress (mid-length portrait)	*Evil of the Daleks*
BW34	A Yeti standing guard by the TARDIS on the mountainside	*The Abominable Snowmen*
BW35	An Ice Warrior in the control room of the base	*The Ice Warriors*
BW36	Salamander (mid-length portrait)	*The Enemy of the World*
BW37	Senex and two Quarks by the drilling rig	*The Dominators*
BW38	Zoe (portrait)	*The Mind Robber*
BW39	Jamie, Zoe and the Doctor at the TARDIS control console	*The War Games*
BW40	The Doctor with an assortment of monsters (publicity)	*The War Games*

IMPORTANT: These black & white photographs are available in ONE size only – 8" x 6", price £1.60 (US $4.50) each. Please do not try to order them in the other sizes, as they are NOT available.

- *Please add 30 pence per total order (US $2.00) for postage and packing. (All other countries please add 15% to the order value for air-mail postage)*
- *All cheques/P.O.s should be made payable to : JOHN G. McELROY*
- *Please order photographs by full BW number to avoid confusion with colour photographs eg. BW5 ; BW18 ; BW39 etc.*

- *All orders should be sent to:*
  WHOMOBILIA, 88 ROSEBANK, HOLYPORT ROAD, LONDON SW6 6LJ, ENGLAND
- *Please allow 28 days for delivery*
- *It is a BBC condition of sale that these photographs should not be copied or published or used for any other commercial purpose*

FORUM

Reader Michael Crouch explores the ins and outs of . . . CONVENTIONS

How many true *Doctor Who* fans can say that they have experienced a properly run, convention? I'm not talking here of events like the Longleat celebration of 1983, but of the smaller but well-organised fan conventions.

The annual Panopticon is a good example of this, but there are of course many others to choose from. Some 'cons' even cater for the all-rounders. But all serve a common aim; to put fans in touch with other fans and most provide a jolly good time.

The first thing to do is choose which convention you wish to attend. **Doctor Who Magazine,** local fan clubs, the official *Doctor Who* Appreciation Society and fanzines are a few of the ways you can find out about future events.

Initially, you should obtain a registration form from the organisers, fill it in and return the finished document complete with payment. This covers guest fees, programme printing, venue costs and such like. If the con is to be held at a hotel, as is usually the case, you might be able to book a room at the same time, if you want to stay overnight.

At some point, you should be issued with a card or a badge bearing your registration number (to be kept at all times) and a programme. The programme will contain details of the forthcoming events, going on over the days (usually a weekend) on which the convention is being held.

It will also carry guest lists, the companies selling merchandise, and acknowledgements. It is advisable to keep the guide with you at the convention, so you are certain of when and where you want to be.

Most conventions, particularly those held at hotels, will lay on guides or stewards. These people can easily be identified as such and tend to be experienced convention-goers. They will always be around to give help and assistance to anyone who requires it, so never be afraid to ask them anything.

Once you have become accustomed to the layout of the venue, you will want to begin exploring the areas of interest to you. If you are at a convention for the first time, you may well find a meeting being held for newcomers. You shouldn't miss this, as it will serve as a way of introducing you to the nature of such cons.

A gathering point for fans tends to be a video-room, where you can sit and watch past episodes of *Doctor Who* and applaud with everyone else as the baddies get their comeuppance. This is also a good place to meet new friends.

Something almost impossible to miss are the numerous stalls selling their merchandise. Here you can find almost every conceivable item of *Doctor Who* memorabilia. Books, badges, scarves, records and back numbers of magazines and fanzines are all to be found.

Be sure to check prices between competing sellers. I once found a Dalek Omnibus book selling at £5.00. The stall next door was selling it for £8.95. Shopping around could save you money.

NEW OPPORTUNITIES

Some conventions hold auctions at which you can bid for items connected with the series. This might be a 1964 board game, or a visual effects communicator once used in the series. The auctions can be expensive, so if you want to attend one, be sure you have a plentiful supply of the readies. Some auctions raise money for charities like the cot death research, so you can be sure your cash is going to a good cause.

Amateur fanzines are usually widely sold through conventions and there are always opportunities to join fan clubs and societies. Competitions are often held, either testing your writing or drawing capabilities, or giving you the chance to take part in fancy dress. Again money is raised for charity here and if you don't want to join in, you can always sit back and laugh at the parade of Sontarans, Doctors, Zygons and so on that march across the stage.

The one part of the convention that no true fan would dare to miss out on is the guest talks. Guests connected with the series can range from set designers, stuntmen, costume designers and sound recordists to any of the cast from the past and present. Generally, they will be introduced by the organisers and will sometimes start off with a short talk about their individual connections with the series.

Once acquainted, the audience is invited to fire away with questions on all manner of subjects; the production of a recent story, the creation of a particular effect or monster, the acting career of a guest and more besides. No subject is left unturned by the many fans in attendance. This is the opportunity for you to find out all those things you always wanted to know, but never had the chance to ask!

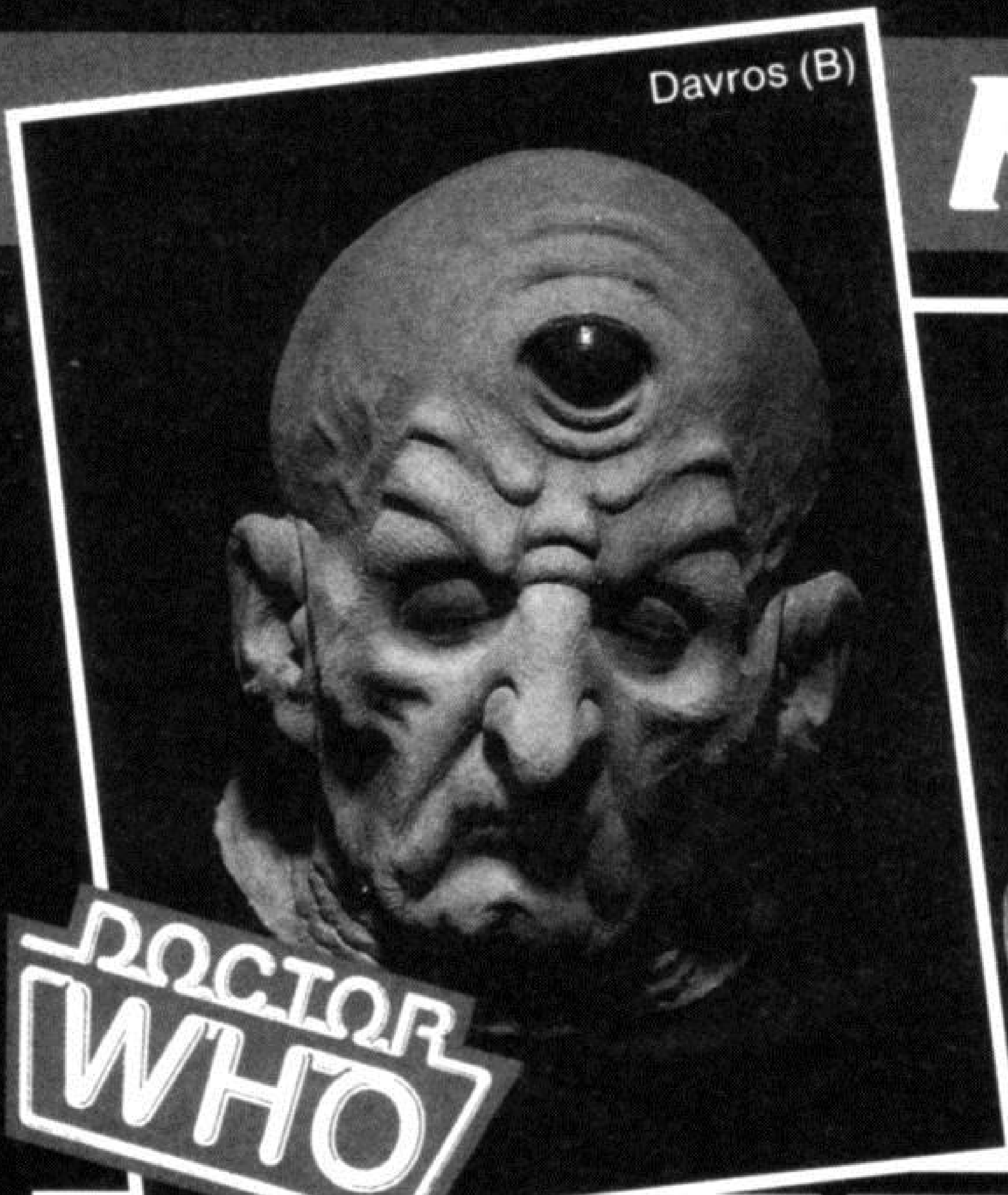
A closing ceremony usually ends the convention, in the form of a singalong or a game. A recent *Blake's 7* convention held its own version of *Blakety Blake!* Occasionally the fans will hold an awards service for those guests present. Afterwards, all bid farewell and bow out. Then it's time to adjust to the return to reality.

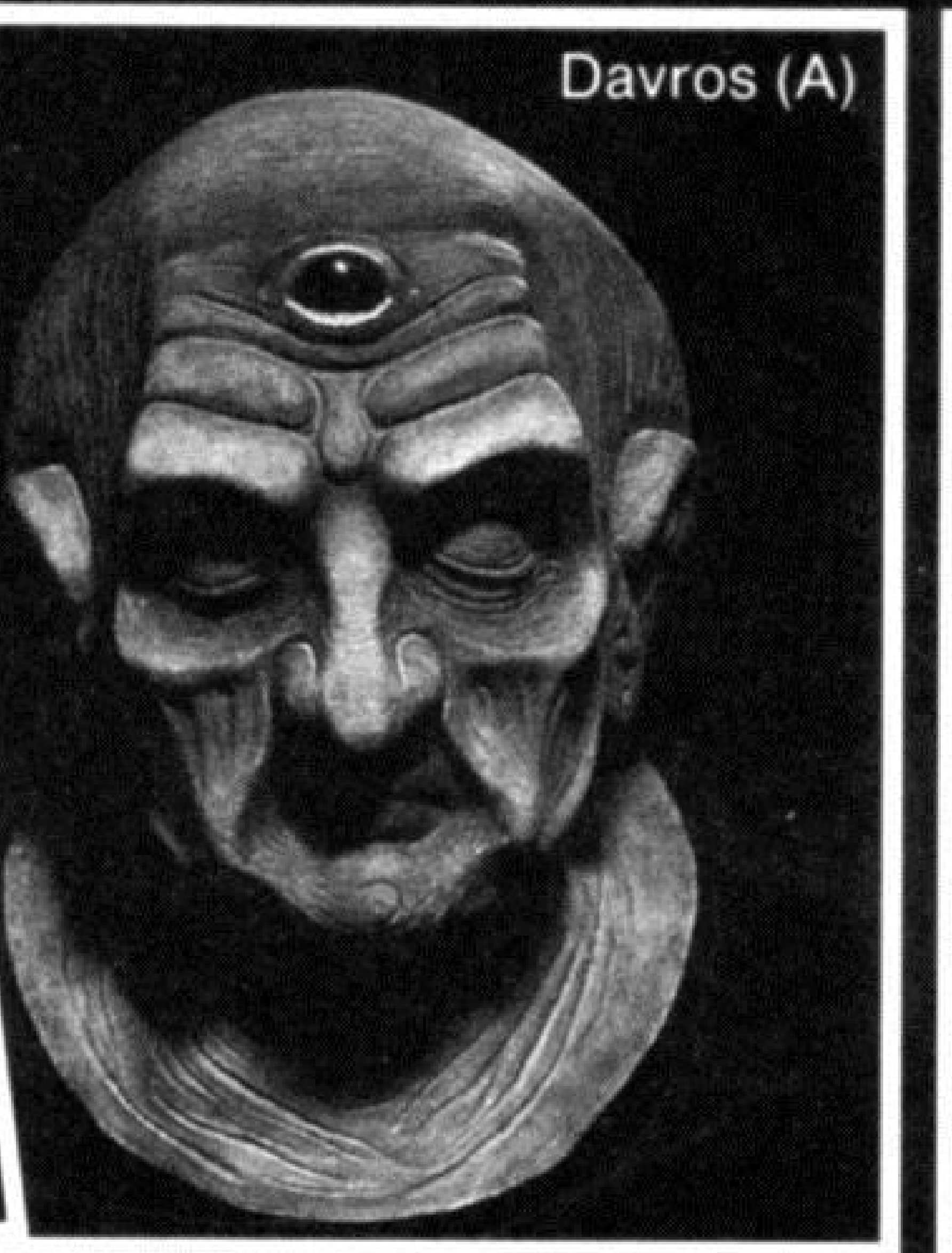
This then is the nature of a convention. Hopefully this article will get those of you who haven't been to a convention to try one. Just mix with the other fans, make use of everything going on and remember that at the end of the day, enjoying yourself is all that counts. Have fun!

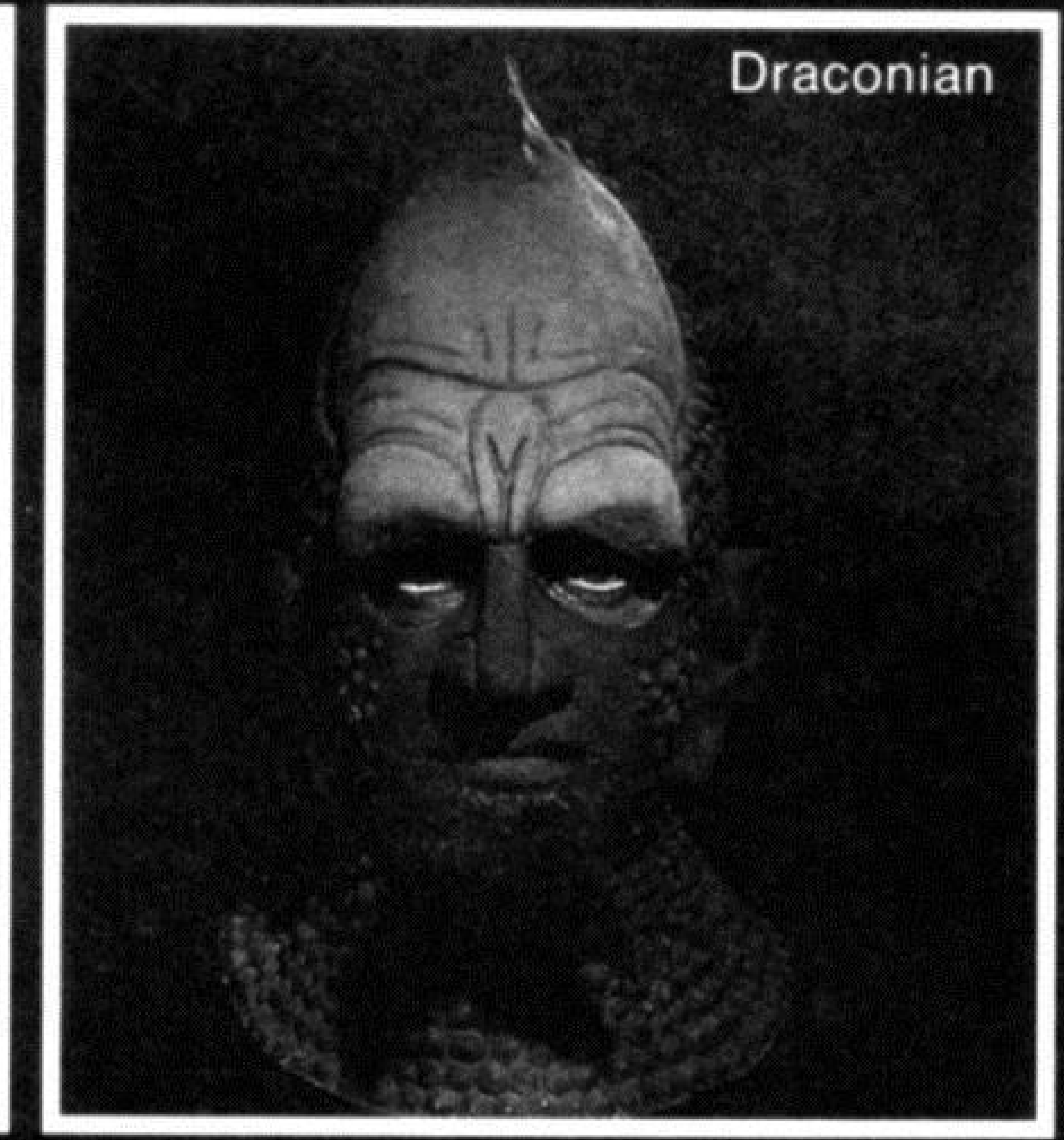
●

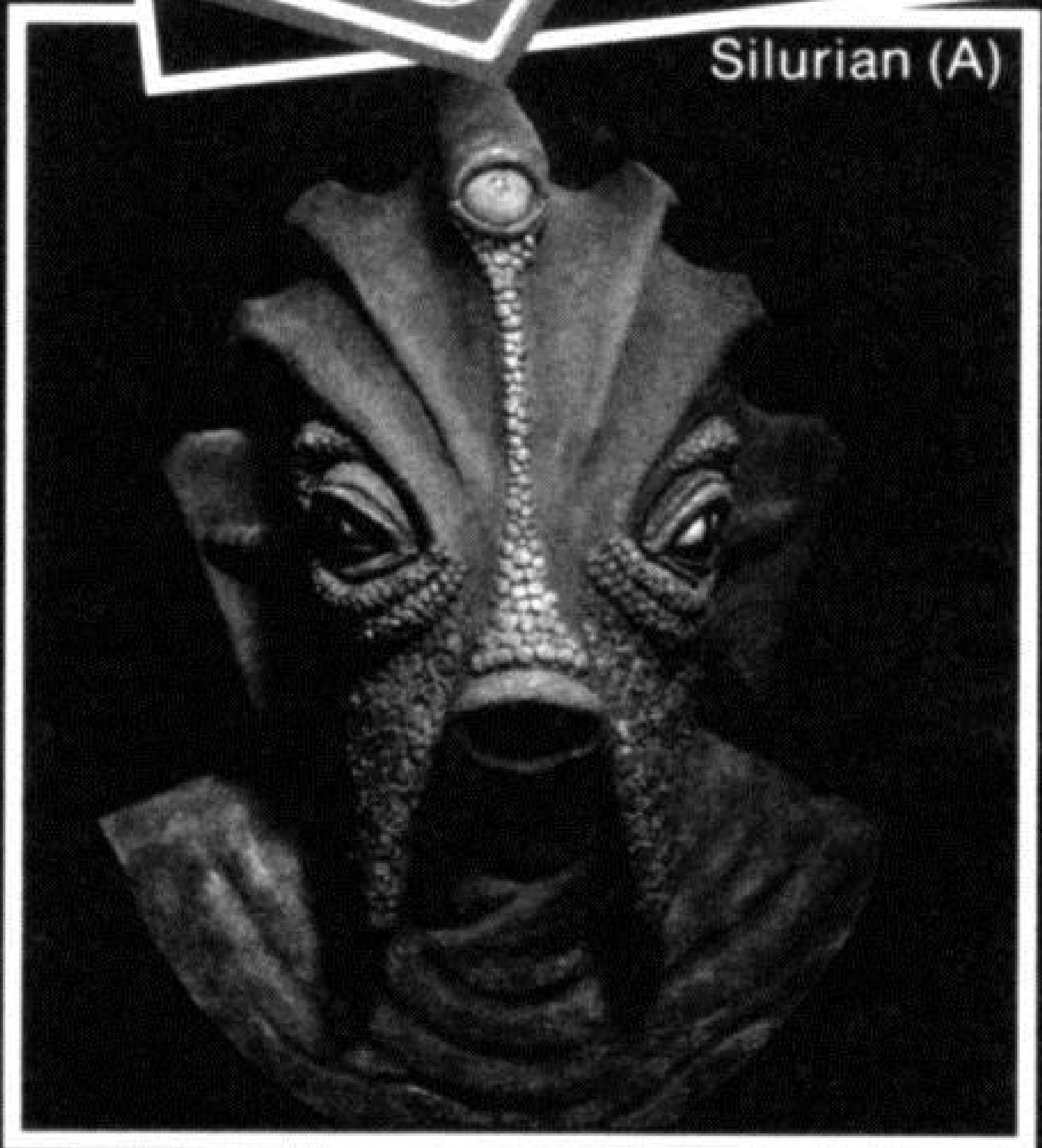
We will be printing a selection of readers' reactions to this article, together with your views on previous* Forums, *in future issues. Please send in any comments or features for* Forum *to the address on page 3.

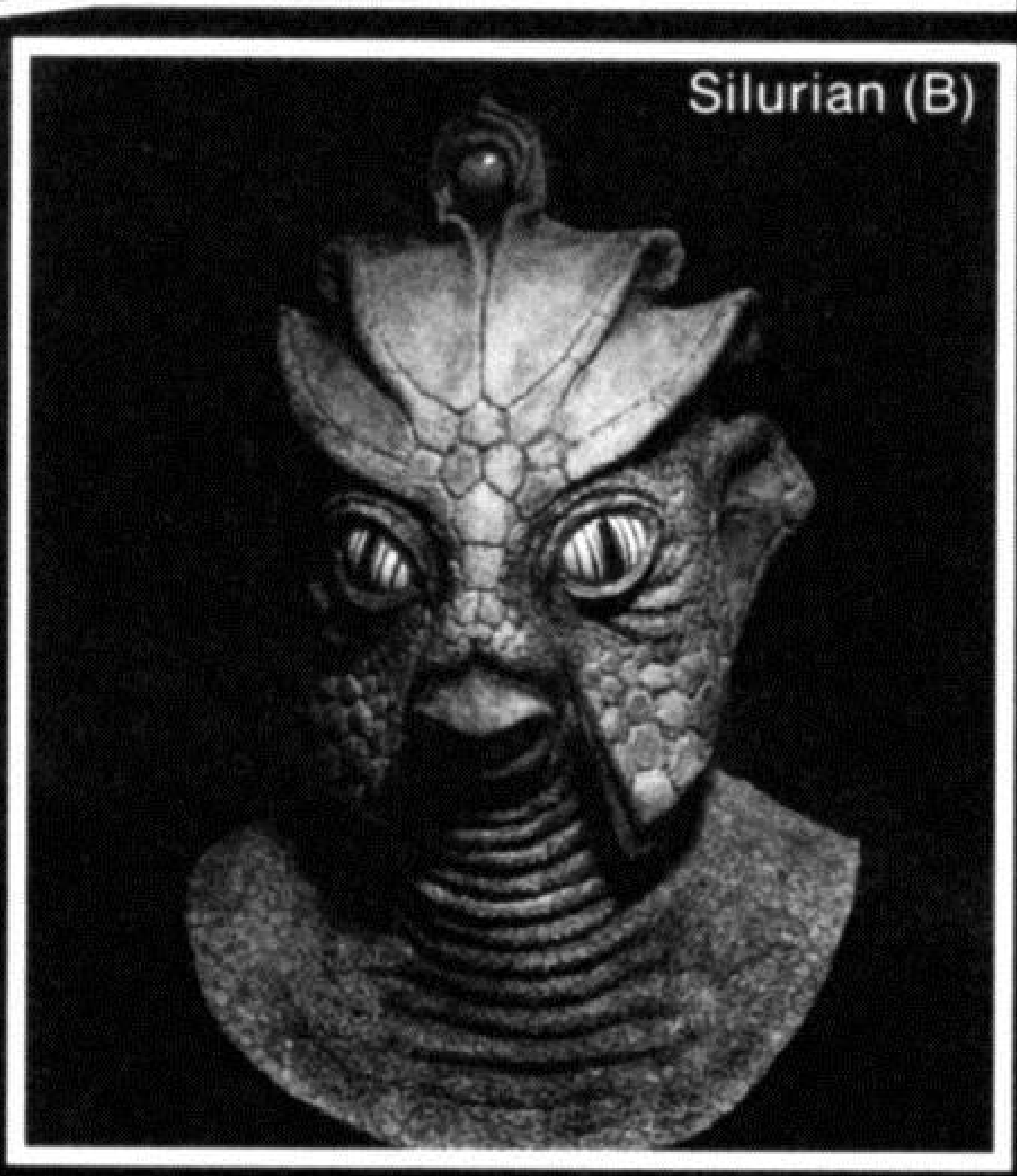
Return of Davros

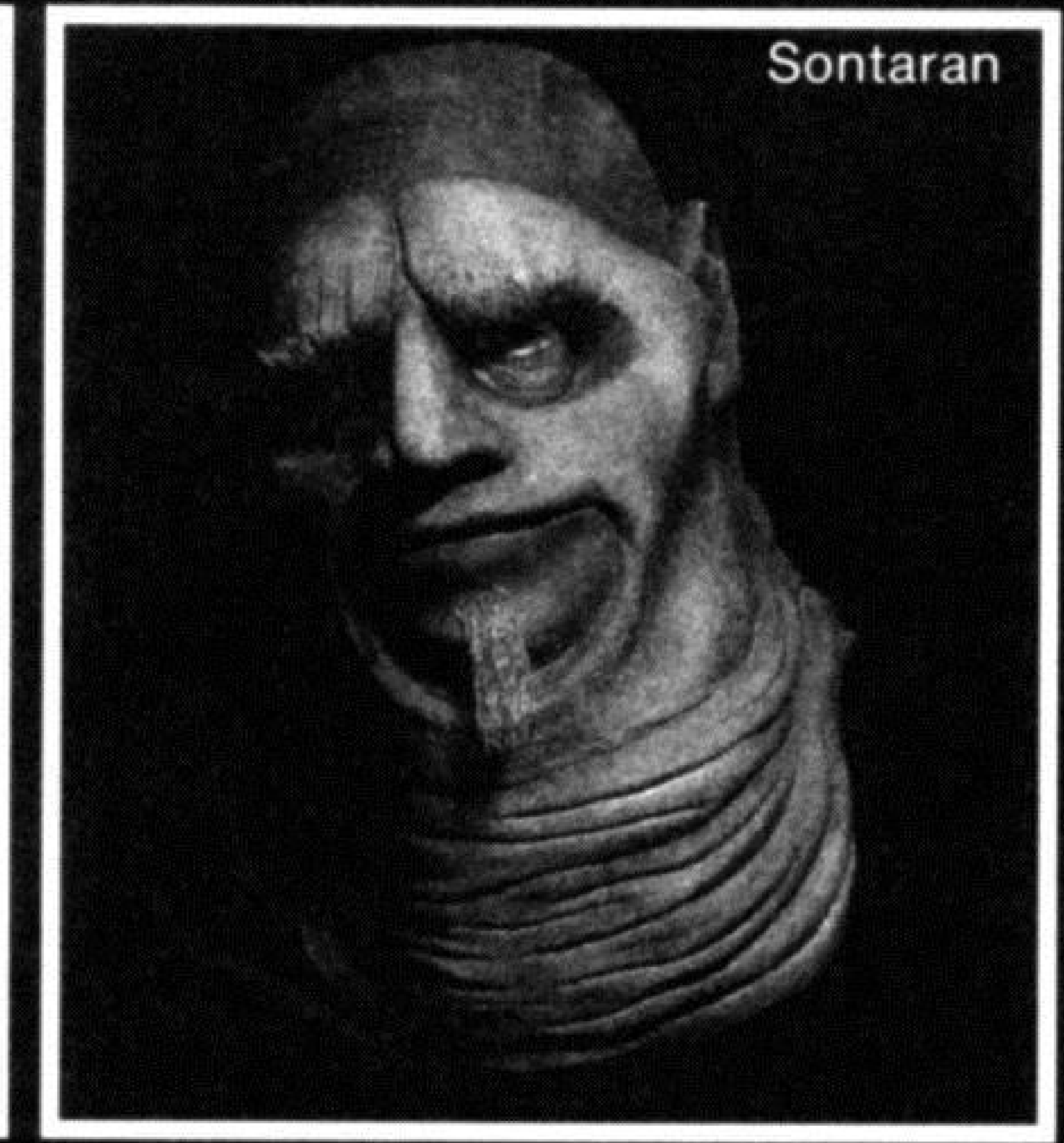

Davros (B)


Davros (A)


Draconian


Silurian (A)


Silurian (B)


Sontaran

Davros is back as one of a series of authentic full head replica masks. Made from high quality moulds exactly as the originals for the 'Doctor Who' T.V. series. The masks are produced with great care and attention to detail by **'IMAGINEERING LTD,'** one of the U.K.'s best known special effects companies (their work includes 'Dr Who', 'Gerry Anderson', and numerous feature films).

All masks are officially licensed by the BBC and are only available from **'THE MOVIE STORE'.**

DR WHO MASKS – THE ULTIMATE COLLECTION FROM 'THE MOVIE STORE'
7 High Street, Twyford, Berkshire,
RG10 9AB, England. Tel: 0734 342098

IMAGINEERING THE MOVIE STORE

© BBC 1987. Licensed by BBC Enterprises Ltd. Doctor Who is a trademark of the BBC.

ORDER COUPON – CUT OR COPY.

Qty	Mask	Price UK	Price USA
....	Davros (A)	£39.95	($74)
....	Davros (B)	£39.95	($74)
....	Sontaran	£39.95	($74)
....	Draconian	£39.95	($74)
....	Silurian (A)	£39.95	($74)
....	Silurian (B)	£39.95	($74)

Total No. of masks ....
Total Postage ....
Grand Total ....
(Please allow 28 days delivery)

POSTAGE RATES
(UK) £3.60 per mask.
4-6 masks ordered add £8 to total order.
(USA) 1-3 masks ordered add $15 per mask.
4-6 masks ordered add $50 to order total.

AUSTRALIA/NEW ZEALAND
Please send International Money Order made out in UK Sterling only.
Price per mask including postage £60.00.

Name: ______________________
Address: ______________________
____
____
Post Code: ______________________

Please send your order to:
THE MOVIE STORE, 7 High Street,
Twyford, Berkshire RG10 9AB
(Please allow 28 days delivery)
(Overseas allow 6-8 weeks delivery – all parcels are sent by Air Mail).
MOVIE STORE HOT LINE –
0734 342098

Return of the RANI

Kate O'Mara is a popular British actress who made her name in TV series, including *Triangle* and *The Brothers*. Her first appearance as the Rani during Colin Baker's era was a great success, and she recently returned to the series to film a Rani story for the new season, and to take a break from *Dynasty*. She talked to Richard Marson about her career.

Kate O'Mara belongs to the fifth generation of a long established theatrical family, so her decision to act seemed the natural thing to do: "I started very young and I've been at it ever since. I went very briefly to stage school but I don't really consider my career to have properly started until my early 20s. I wasn't committed properly until I got going in rep. and then television.

"Working so quickly in rep. was terribly important – it's great if you get a lovely script, but a weak one forces you to use your imagination more. Doing plays so quickly may not be entirely satisfactory, but it teaches you to get up and get on with it. I've always managed to keep all the media going; film, television and theatre.

"At first in TV I only got glam parts and then as I got older, it co-incided with women's lib and I managed to get tough ladies and it wasn't just the *femmes fatales*. Now tough ladies are allowed to look glamorous as well. I was always playing foreign parts in the Sixties, because then glamour was synonymous with abroad, so I played every possible nationality under the sun! Now I can play complete women – a combination of all the good elements; strength, sexiness and intelligence."

Meeting Kate O'Mara during a lunch break from rehearsing *Doctor Who*, it's easy to see why she's been such a success in her profession. Strikingly beautiful, with a rich voice and a very forceful character, everything about her makes a strong impression. Her quick wit and sharp humour indicate a woman who doesn't suffer fools gladly in a business where flattery is

Dynasty

With Eric Morecambe and Ernie Wise

◀commonplace, and where Kate herself was once feted as a glamorous starlet rather than a serious actress, guesting in TV shows like *Adam Adamant* and doing fashion features for the *TV Times*.

"I was only typecast in TV and films, and that was okay, because I was doing what I wanted in the theatre and it's really only the theatre that interests me – every time it's a different experience. You're getting a reaction and you can see and hear people enjoying themselves, which is fantastic.

"My favourite parts include Beatrice from *Much Ado About Nothing* – I'm potty about Shakespeare – and Stephanie from *Duet For One*. When that finished, I came back and went to bed literally for three weeks, it was so gruelling.

"After a few days I got a phone call saying my successor had had a nervous breakdown at the dress rehearsal and could I take over, and I had to say no. It was too much – I just didn't have the mental or physical energy. At the end of each show Philip Madoc and I would sit there literally unable to get up, and say, 'We've got to do it again tomorrow – how are we going to do it?'

"I'm afraid I've always used television and films to further my theatrical career, as they make one popular and so fill seats. The amount of effort required isn't any different. . . one adjusts and puts all one's concentration into it. I've never slept through a part – you can't. I find it impossible to do. If you've got a job to do, you've got a job to do and you can't afford to walk through anything, not in this business."

Kate comes across as a very energetic performer. Where does she get this quality from? "I seem to have a natural source of it. I don't know what it is – my mother [actress Hazel Bainbridge] has got it and I've inherited it from her. She's seventy-eight years old and she's out on tour at the moment playing Miss Marple. Like me she doesn't read critics, but she inadvertently heard one on the radio the other day which said she skipped through the part like a two-year-old! We both have an amazing amount of energy and it must be something to do with hormones or genes."

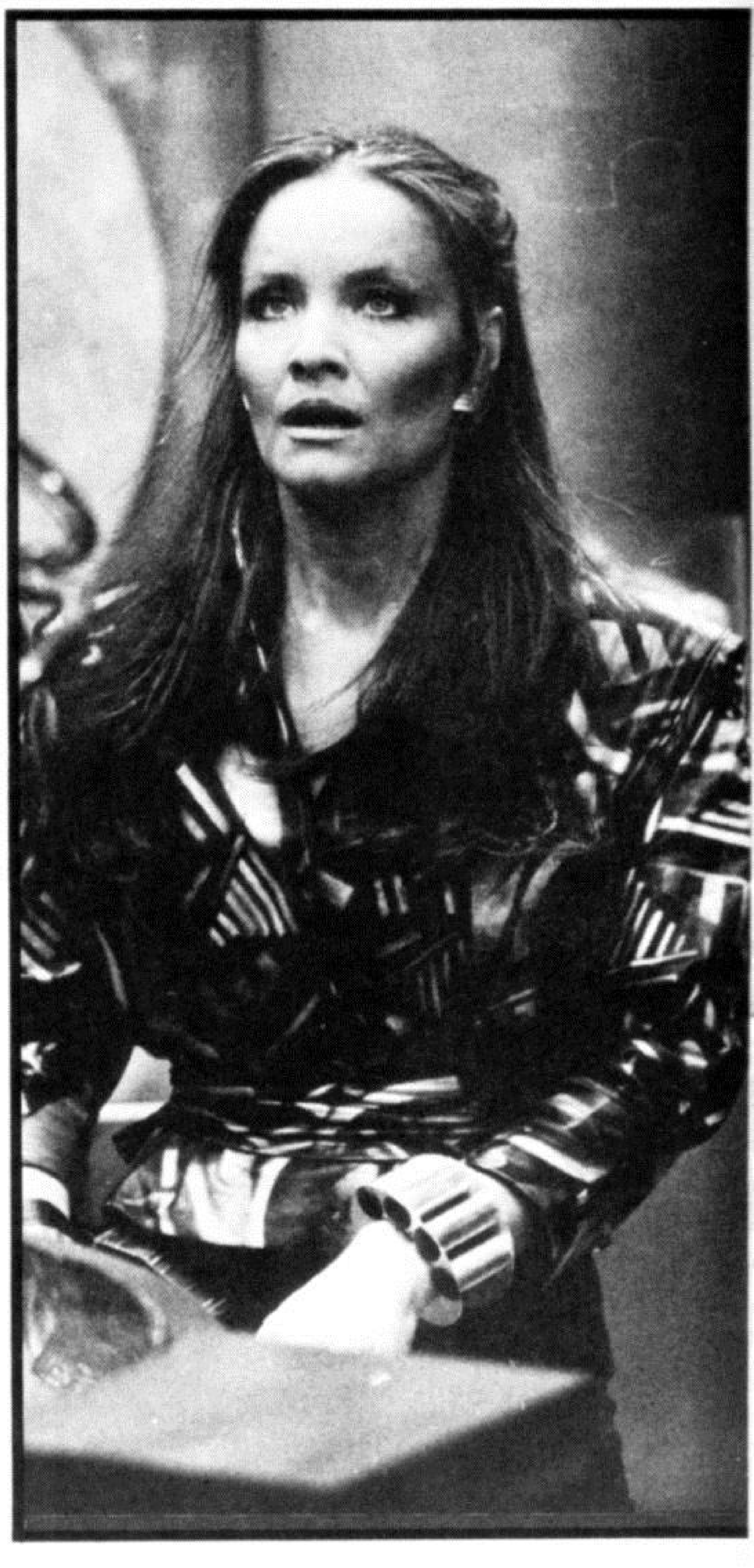
Kate is, of course, best known for her many long running TV serials, which have included *Weaver's Green, Spy Trap, Triangle* (which she hated), *The Brothers* (with Colin Baker) and *The Main Chance*. *Doctor Who* beckoned first as one of a string of guest roles, when Kate was offered the part of Petra by director Douglas Camfield, then assembling his cast for the 1970 adventure *Inferno*.

"I was offered a scientist, funnily enough, but at the same time I was offered a couple of Hammer horror films and very foolishly I chose the films, when I think I should actually have chosen the *Doctor Who*. The trouble is, I needed the money and the films were going to pay more and quite honestly that's why I took them.

"Director and producer both decided at the same time that I would be right for this part."

"A few years later, the same director actually wrote a whole *Doctor Who* story for me, about an Amazon Queen in a subterranean city somewhere. Rather like Rider Haggard's *She*, all about a lost city and that kind of thing. I was the warrior queen. I thought 'wonderful', he wrote six episodes and they decided they couldn't afford to do it. I was terribly disappointed. After that I thought, 'I really would like to do some *Doctor Who*, I wish they'd get round to it,' and of course they did – finally!"

That part, the Rani, came about in 1984 when producer John Nathan-



Turner was preparing for Colin Baker's first full season:" It was one of those things where director and producer both decided at the same time that I would be right for this part. I'm always keen to work, preferably in theatre, but I believe that providing one likes the part, one should do everything that's offered. Work is too scarce not to.

"I adored the Rani when 'I first read it, because it really is a lovely part. I love the clothes, too; it's dressing up, all butch with boots and padded shoulders and lots of hair. And I've known people in both the stories I've done – Colin of course and in this latest one, *Time and the Rani* I've known Wanda Ventham and Donald Pickering for years.

"I hadn't worked with Sylvester or Bonnie before, but that's very stimulating. Sylvester is going to be a superb Doctor. He and Colin are very different. Colin was almost laid back, whereas Sylvester's is a very physical performance. So much power, quicksilver. The chemistry's got to be right and here it is. I think and hope Sylvester and I work well together."

As for her directors, Kate said: "I'd worked with Andrew Morgan, [the director on *Time and the Rani*] before on *Triangle*. Sarah Hellings I worked closely with because we were creating the original part in *Mark of the Rani*, but just as importantly, with Andrew I'm consolidating it and I've got such a lot to do, as most of it is just Sylvester and me. It's been very concentrated. Also, I've been touring at the same time, doing *Doctor Who* by day and *Lear* by night, which is quite a strain.

"I've suggested lots of changes, simply because you feel that maybe the way you see the character, might not be quite the way others see her. I don't alter that much except to make it easier to say."

"When they saw my test, they decided I wasn't right for *The Colbys*."

In between her appearances in *Doctor Who*, Kate went to Hollywood, where she played Joan Collins' bitchy sister Caress in the supersoap *Dynasty*. But the part wasn't scripted for just anybody – it was created with Kate in mind: "They were actually looking for English girls to go into the *Dynasty* spin-off, *The Colbys* and I was one of the sixty seen, one of the eight tested and when they saw my test they decided I wasn't right for *The Colbys*, but that they would write a part into the other.

"It was one of those things where I knew I was going to get it. I've done eighteen episodes and I should have done more at the end of the season, but I was offered *Lear* and decided I wanted to do that instead. I may go back for more.

"It was a strange life and difficult to get used to, to start with – they're so different over there and also, I had no friends. I wasn't able to go home in the evenings and tell people about it. It wasn't really until Chris Cazenove came over and Judy Parfitt turned up that life became bearable.

"Mine was a different sort of bitch, because all the others have money and she hasn't. She wants to acquire it! I was warned about the schedule and it was more hectic than I anticipated. The Americans work differently – it's more of a factory there and I missed the camaraderie and the jokes we get here. There's a lot of money being spent and you've got to get through a certain amount each day. There's no rehearsal.

"My experience helped enormously. At the end of our scenes, Christopher Cazenove and I used to get a round of applause. We used to think it was because of our performances, but it wasn't – it was because we knew our lines. We were so disappointed! John Forsythe [Blake] comes on set and he's wooden, because he's struggling for those lines.

"In *Doctor Who* I only have to look good when I'm in the studio."

"I think Joan [Collins] is terrific – she's smashing and one of the girls. She's very much in control and it's a nice position to be in, but mind you, I think she's got quite a job. I don't think I'd like to have my every move in the press. I think that would be deeply unpleasant. Tremendous strain.

"The press exaggerated my homesickness. I did miss England but they took it too far saying, 'Kate Hates Hollywood.' The lovely thing about being home is not having to worry about how you look. In *Doctor Who*, I only have to look good when I'm in the studio. There it was the most exhausting thing.

"I remember one director saying to me as I was making a rare attempt to actually do some acting, 'Kate, Kate – what are you doing? Stop pulling faces – keep your face smooth and pleasant at all times.' And I used to have to practise at home saying these wretched lines as well as possible while keeping a completely placid face.

"Luckily, I don't look too awful, and I never wore a wig as most of the other ladies do on that show. Also, I've been a vegetarian for twenty-seven years and so my skin is good. I took that up as a fad, but I liked it and it's paid off."

How does Kate handle the fame that comes with her job? "I get a lot of recognition and I tend just to say, 'Yes, thanks. Oh, you liked that, well thank you,' because it's quicker than saying 'no I'm not Kate O'Mara', because then people go on about how much like her I am.

"I'm trying to think how I react when I see people I think of as ▶

famous. When I went to Hollywood, I had to go to several dos as publicity and I went to an awards do where they had Sharon Gless and Tyne Daly – *Cagney and Lacey* – and I was starstruck. Those to me are the famous. I happen to adore the programme so much I can understand the starry-eyed feeling."

Kate also talked about the special nature of working on a series like *Doctor Who*: "There's a lot of waiting about for special effects and I think it's sad that the young actor who's playing my chief henchman is going to be covered in a mask, as he's awfully good.

"In a way there's a different atmosphere because it's such a fantasy, but you've got to take it seriously and believe in it and quite honestly that's very difficult, because a lot of the dialogue is so technical you don't know what you're talking about half the time. But you have to find the truth of it.

"John is very much in control, it's his baby in a way."

"I do find my work cut out with this one, because Wanda and Donald giggle a lot, as we do have a lot of extraordinary things to say. You say them straight into their eyes and you see their eyes just slightly glaze over and it does make you want to laugh. I try to concentrate, because I've got an awful lot to say and one's got to get through it all, so concentration's the only way.

"You've got to get it done on time, too, so I rarely crack up. I get nervous – I shall get nervous at the producer's run for this. John is very much in control, it's his baby in a way and he knows exactly what is right for the programme and what they're aiming for. I think it's important to have that monitoring, because you stand a better chance of getting a complete feeling. I think the discipline is why it's successful."

Turning towards Kate's life off stage and screen, is it all very much based around her career? "It is very incestuous, I'm afraid, but then it's my background. It seems very narrow but it's inevitable. I just have more to say to actors.

"As for my interests, well, I like moving house, which is strange, as it's supposed to be one of the most stressful undertakings in life. I love it and I'm just about to move again – and I only moved in at my latest place just before Christmas. I love a new place to do up and make my own. I like knocking down walls and painting and just getting my furniture in the right place."

Did Kate feel this was perhaps a searching for roots? "You're absolutely right, because I'm a very rootless person. It's a rootless profession. I adore touring – *Lear* was my seventeenth tour. It's a lack of responsibility, you see and I love travelling around the countryside and seeing new places.

"I go to the theatre quite a lot – mainly to see friends, but I don't go to the cinema much. In fact, I can't remember when I last went to the cinema. It doesn't interest me at all – from any angle. I'm only sociable when I'm working with a cast, otherwise when I'm at home, I'm at home and I don't go out. I live out in the country and I don't socialise at all. I can cook but I don't enjoy it.

"I would prefer if people came to see me, rather than me going to see them. I'm a bit lazy like that. I live in a great place, so I feel I've something to offer them, so I have friends to stay. I've been in the country for quite a few years now and just getting up this morning I thought 'I can't possibly live anywhere else'. Just the dawn and the smell is fabulous.

***"Doctor Who* has taught me a little more about television technique and how to satisfy one's sternest critics."**

"I watch television a fair amount, but again only to see my friends, really. I watch myself, too. It's ghastly – I can't bear it. I do it through fingers or I peer round doors, but it has to be done, because one has to see that one's doing it right. You're continually learning.

"*Doctor Who* has taught me a little more about television technique and how to satisfy one's sternest critics – children. I know it isn't specifically for children, but they are a large factor and I think they are the most difficult people to please, particularly these days. You don't patronise because they're the audiences of the future and they're very bright. They all know about computers and all the things I know

nothing about, so the thing to do is to try and get through to children whether you're doing Shakespeare or *Doctor Who*. If you've succeeded, you haven't fooled them. I want the Rani to be a real threat, a megalomaniac.

"She's a bit of the, 'I Want To Rule The Universe' type. First and foremost she's a scientist. I think it's the problems that appeal to her, but I can't quite work out what her motivation is, because she says that she wants to be able to manipulate time but she's unethical and has no morals. She believes that the ends justify the means.

"What I'm saying is I'm not quite sure what the ends are for her – she talks about saying that she wants to re-direct evolution but why? I'm not sure about that. Maybe that'll be in a future episode. I don't think there's any altrutisic or philanthropic motive at all. It's all purely an experimental thing.

"What I like about the Doctor and the Rani is they're sort of like Holmes and Moriarty – a mutual respect because they recognise each other's abilities. Certainly in these episodes when the Doctor finds out what she's up to and she can't resist a sort of, 'yup, well how about that? that's what I'm up to!"

"The moral aspect is very important, which is why I try to make her as unpleasant as possible."

"She has to have her comeuppance, not necessarily because she's evil but because she's amoral and good must be seen to triumph. The moral aspect is very important, which is why I try to make her as unpleasant as possible. Ruthless with a sense of humour – but it's a rather warped sense of humour! There's a sort of a twinkle there, but not very much of one, because I don't want her to be attractive at all. She mustn't be attractive, she must be hard, because it's a case of absolute power corrupting absolutely."

Kate was to have gone back to the series in 1985, but the season was postponed: "I was very disappointed, because I'd had such fun doing it. I was genuinely looking forward to going back as it's such a nice team. I did actually write to John and say, 'How about having me back?' as he'd written to me in Hollywood. So of course he had me back!"

After she has finished work on *Doctor Who*, Kate talked about the projects she has lined up for the next few months: "I've written a one woman show for myself on Mary, Queen of Scots and Elizabeth I. The business is in such a state these days, you have to get your own act together – a lot of people are doing their own thing, so I thought I must have a one woman show I can do if times get hard. I'm supposed to be doing it at the Edinburgh Festival.

"I'm waiting at this moment for a phone call about a play I'm supposed to be doing again – a revival of my 1985 show *Light Up The Sky*. There's also something in the pipeline for television next year, which I can't talk about yet, as I've still got various meetings to discuss it. I may also go back to *Dynasty* to finish off my character, as she's currently in a kind of limbo. As for *Doctor Who*, I very much hope to return. In fact, I've got an idea for another story which I must tell John!"

Since our interview it was indeed confirmed that Kate would be returning to the West End stage in the revival of *Light Up The Sky*, and guest appearances on shows like *Don't Miss Wax* and *Call My Bluff* featured on TV. As for *Dynasty*, there is currently a bit of a backlash against the British stars, as ratings are sinking and this is the cause the Americans have seized upon. If Kate returns, she will find Christopher Cazenove gone and as Joan Collins intends to quit after the next series, this may well be the end for her sister, too!

Doctor Who is another story, however, and considering the Rani's popularity, it is highly likely she will return to menace the Doctor once more. We concluded the interview by asking Kate the thing she liked most about her lifestyle: "I'm doing a job that I like doing and I'm very lucky because I don't think everybody can say that. I wouldn't change my life for the world."

◆

We would like to thank Kate's agent and the Doctor Who Production office for setting up the interview, and Kate for her time.

> **'Everything you read in the newspapers is absolutely true except for the rare story of which you happen to have first hand knowledge.'**
>
> **Erwin Knoll, American Journalist.**

WHAT THE

Doctor Who has always been treated fairly well by the media; most seasons get a mention when they start and the coming and going of Doctors and companions (especially female) have always been well documented.

However, 1986 was set to be something of a watershed year for *Doctor Who*. After all the media fuss at the start of 1985 over the programme's postponement and the 'Save the Doctor' campaigns, you might have expected the papers to pay a little more attention to the programme when the series got underway again. If anything the opposite was true.

During the run-up to the new Season, let's take a trip through the newspaper coverage of 1986, and monitor the series' treatment by the journalists.

DOCTOR WHO GOES ON TRIAL . . .

January, and the new year gets off to a flying start with the news that Michael Grade, the controller of BBC 1, will be keeping a close eye on the next series. "I was unhappy with the last series for several reasons," he is quoted as saying in the *Daily Mirror*. "I felt the show was going backwards, not forwards." To headline this potentially important news, the papers chose to announce that *DOCTOR WHO* GOES ON TRIAL. Contained within Grade's words was the veiled threat to once again wield the axe if the show was not up to scratch.

PETER WHO?

Shortly after this sobering news came some even more sobering news. With the departure of Nicola Bryant as Peri, a new companion was in the offing, and could anyone have predicted who that choice would be?

As the papers proclaimed on 24th January, Bonnie Langford, child star and all round family entertainer, was to be the new companion. She was currently appearing in *Peter Pan* and so the production office dutifully roped Colin Baker into a kirby harness and flew him with Bonnie, in her Peter Pan costume, for the benefit of the assembled newsmen.

Bonnie was to play Melanie, a computer programmer from Pease Pottage and, according to the *Daily Mirror*, 'a modern miss heavily into aerobics and muesli'. They also

PAPERS SAID!

revealed that Melanie 'annoys the Doctor by constantly singing in the TARDIS, but it is hinted that the two will develop a closer bond than normal.' *The Sun*, on the other hand, stated that 'Bouncing Bonnie, 21, will be taking over from the Doctor's current curvy sidekick Nicola Bryant', and that 'Nicola's outfits have been criticised for being "too revealing".' This criticism probably not coming from *Sun* readers.

The event was covered by virtually all the papers with the accolade, as always, going to the *Daily Record*. The *Record* is one of Scotland's daily papers, but is available in England if you look. It most often wins hands down because it has had colour for years and most *Doctor Who* coverage is accompanied by colour photographs, in this case of the Doctor and Mel.

For the news hounds, one or two morsels of information could be found – Sil would be back in the new series as would some 'stunning' new monsters. Mel was also going to take over from Peri in the final episode . . .

DOCTOR WHO'S WHO

The *Daily Mirror* followed up their report of Bonnie Langford's arrival on the scene with a large, full page feature on February 28th. This was in their pink section and chronicled the Doctors (including Richard Hurndall from *The Five Doctors* and Peter Cushing from the two films) and the female companions. Once again the article was hung around Michael Grade's threats, with a bit about Bonnie Langford thrown in for good measure.

WHAT A CARRY ON . . .

And so to April, when the cast and crew all trooped down to a reconstructed Stone Age village at Butser Hill, Hampshire, and so too did the newsmen. This was to be the first proper photocall of the season and despite the presence of the guest stars of the first story, Joan Sims and Tony Selby, all but two of the papers featured very small articles, with photos of only Colin Baker and Nicola Bryant in their respective costumes.

The two papers that did cover this event thoroughly, were the *Express* and the *Mail*. The *Express* gave almost a full page of its TV section over to the feature and used a large photo of Joan Sims, as well as one of Colin and Nicola.

The accompanying text was largely an interview with Colin, in which he was reported as saying that he had not taken the criticisms levelled at the show in 1985 personally. "I have this characteristic of many actors of thinking I am brilliant, and I couldn't imagine that anyone else could think I wasn't," he joked.

"But because I had only done one series before, I suppose I thought that as it had run for 23 years, maybe it was me. But everyone at the BBC said that I had nothing to do with Michael Grade's decision." He was also reported as saying, "I believe that the part of *Doctor Who* was created for me and vice versa and if I could have it my way, I would play him all year round, with just Christmas and two weeks' holiday off."

The other major feature in the *Mail* concentrated on Joan Sims and her connection with the *Carry On...* series of films. ▶

Photos – Steve Cook

◀ The most original piece of news about the opening story had to be in *Today*, where they revealed that, 'It again stars Colin Baker with Nicola Bryant as his companion Teri (sic), in an intergalactic courtroom drama set in Britain after the holocaust.' Perhaps they changed the plot half way through . . !

DOCTOR WHO SHOW OFF TO AMERICA

Also in April, the BBC launched a new venture. With the series' popularity in the States soaring, they decided to kit out a 48-foot trailer as a travelling *Doctor Who* exhibition. They had little trouble finding props to put in it, particularly as the exhibition on Blackpool's Golden Mile had recently closed.

'SAFE' DALEK FOR SALE

A small piece of history was made during June when, for the first time ever, an authentic BBC Dalek went up for auction. The last time that any substantial number of *Doctor Who* props had been sold off was at the BBC's *Doctor Who* celebration at Longleat House in 1983, and a Dalek was not among the sale items then. Small wonder, therefore, that bids for it were in their thousands. It finally went for £4,200 and all the money raised from the auction went to the *Woman's Hour* Red Cross Appeal for Sudan.

WHO'S SORRY NOW . . .

The *Sunday People* must get the award for the most misleading quote of 1986, when they carried a small feature about Nicola Bryant's departure from the series on July 20th. This piece, accompanied by a photo of Nicola lying on a towel and wearing not very much at all, revealed that she had left the series to try to do something 'really wicked'. What was she planning to do . . ?

The answer was very simple. Nicola was phoned up by the *People* reporter and asked about leaving *Who*, and whether she would be doing any more pantomimes. "Yes," replied Nicola, "but I'd rather play the Wicked Witch than Snow White." You can see where the quote came from!

DOCTOR WHO IS BACK AMONG THE STARS

And so into August, just one month away from transmission of the 23rd Season. The line-up for the autumn season is announced and *Doctor Who* makes the headlines as part of what the *London Evening Standard* described as an 'impressive schedule which ITV will be hard pressed to match'.

The *Daily Mirror* and the *Sun* covered the subject, too. The *Mirror* hung it on Colin Baker's appearance on ITV's answer to *Telly Addicts, We Love TV*, while the *Sun* claimed that *Doctor Who* had been saved 'after the producers: CUT out violent and frightening scenes. COVERED up Nicola's curves. BROUGHT in more humour.'

They went on to say that: 'BBC Chiefs are so impressed by the new 14 part adventure . . . that they are already planning another series for next year.'

SOUNDS LIKE *WHO*

The day of reckoning approaches and the *Young Observer* features the new theme music, as arranged by amateur musician Dominic Glynn. Glynn apparently created the new sounds from a tiny box room at the top of a semi in East Grinstead. They described his work as 'a more creepy and sophisticated version of the original', while Glynn commented that: "The actual piece is such an institution that you simply could not do a completely different tune. There would be an outcry."

ONE LAST CHANCE . . .

And so on to the day itself and . . . next to nothing. Despite the fact that the *Doctor Who* Appreciation Society were holding their biggest ever convention over that same weekend and had sent out press packs to all the national newspapers and despite the publicity material coming from the BBC, the press all but ignored the debut of what could have been the last ever series of *Doctor Who*.

Perhaps the problem was that a week or so before the start of the season, *Starburst* magazine ran an interview with Eric Saward, who had recently walked out on his job of Script-Editor, leaving John Nathan-Turner to finish the season off on his own. In this interview, Saward criticised virtually every aspect of *Doctor Who*'s production, the casting, the direction, the scripts, laying most blame on John Nathan-Turner, the Producer.

Those with a logical mind asked why he stayed on as Script Editor for so long if he couldn't stand working there, but unfortunately the newspapers loved it. Instead of promoting the show and the new season, they were criticising its creators, even before the first episode was shown.

Of those papers that did feature the opening of the season, the *Express* had perhaps the best coverage. With a sensible and intelligent article, they summarised the problems facing the show, and even gave a potted history lesson.

THE ODIOUS SLUG . . .

The second story did not fare much better. Only *Today* covered it, with a large article and a photo of Sil. The article did contain some interesting points; apparently Bonnie Langford takes over from Nicola Bryant during the course of the story, and John Nathan-Turner is quoted as saying that Sil is the most popular monster since the Daleks. Perhaps he meant since *Revelation Of The Daleks*. . ?

THAT'S BONNY

The second photocall of the season, and what better way to introduce the new companion in the third segment of the *Trial*? Oddly enough, the photocall was staged after recording had finished on the third story and so Colin Baker was sporting a rather out-of-place looking beard.

With Bonnie Langford clowning around with a pair of garden shears, the papers chose to concentrate on her past TV role; '*Doctor Who* helpers have always screamed a lot,' proclaimed the *Sun*. 'Bonnie, 22 – "thcreaming" Violet Elizabeth Bott of TV's *Just William* – has the experience to do it.'

FOR SALE: 'TARDIS', SIX CAREFUL OWNERS

First a Dalek and now the TARDIS – the BBC's attitude towards its props could be construed as selling off the family jewels, but when you have a surplus of anything and you are raising money for a very good cause, then it can't hurt.

For a long time the BBC had two TARDISes, one that was used and one that was not, and for the 1986 CHILDREN IN NEED appeal, the spare TARDIS was auctioned off during Radio Two's celebrity auction on the Derek Jameson programme. The TARDIS raised £3,100 and was soon on its way to a new home.

REBEL DOCTOR GETS THE SACK

If the year had been relatively quiet up to now, then it was destined to end with perhaps the biggest scandal ever to have rocked the programme.

The *Daily Mirror* broke the news first on 29th November, when they revealed that Colin Baker's contract had not yet been renewed, although Bonnie Langford's had. Barry Burnett, Colin Baker's agent said, "We don't know what the BBC are playing at."

This was followed up in the *Sun* on 13th December, with the announcement that Colin had been sacked. The ever-present *Sun* 'insiders' revealed that: 'Baker will play the Doctor for only five or six episodes of the new series before he is killed off and changed into a different actor.'

18th December was the day of reckoning, as *Today* reported that Colin was making up his mind whether to accept the BBC's offer of four more episodes or not. Burnett comments darkly that Colin will be announcing "whether he will do only part of a series, or none at all." By the 19th, Colin had reached his decision. He would not take the offered contract and the hunt was on for the Seventh Doctor.

This was the first time that an actor had been forced to leave the part of the Doctor by the BBC. Every other actor had left when they wanted to. Colin Baker had to struggle against the almost insurmountable problems with the show. He was premiered at the end of a season with a very mediocre story after the Robert Holmes *tour de force* swan-song for Peter Davison.

Then the BBC decided to show the episodes in 45-minute segments, rather than the 25-minute ones for which they had been conceived. Then they postponed the 23rd season for eighteen months.

It is no wonder that the ratings were low and that Colin's Doctor was not as readily accepted as the others by the BBC – he wasn't given the same chance.

◆**David Howe.**

◆CLASSIFIED◆

MC76

◆SHOPS◆

Sheffield Space Centre

33, The Wicker,
Sheffield S3 8HS
Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am
Closed Wednesday. SAE for list.

HEROES
The Comic Shop

Britain's longest-established comic dealer still offers the widest selection of comics for collectors in the country. Good stocks of Marvel and DC are complemented by a wide range of American and British comics from the 1940s onwards: Eagle, TV21, 2000AD, Dandy, Beano, plus annuals, Golden Age, EC, fifties, horror, western and much more. Three minutes from Highbury & Islington tube, off Upper St.

HEROES, 21 Canonbury Lane,
Islington, London N1 2SP.
Open Mon-Sat 10-6.30.
VISA AND ACCESS ACCEPTED.

ODYSSEY 7

Unit 7, 1st Floor, University Precinct,
Oxford Rd./Booth St. West,
MANCHESTER 061 273 6666

Unit 6, Harrison St, Off Vicar Lane,
(Opp. W. Yorks Bus Station)
LEEDS 0532 426325

The above two shops specialise in American Comics, Science Fiction, Film/T.V. material.

ODYSSEY
MAGAZINE & POSTER CENTRE
21, Hanging Ditch, Corn Exchange
Building, MANCHESTER 4

Mags for every interest. Superb range of posters. **061 832 7044.**

MEGA-CITY

18 INVERNESS ST.
CAMDEN TOWN, LONDON NW1
(Off Camden High St. – opp. Station)

01-485 9320

LONDON'S BRIGHT NEW SPECIALIST BOOKSHOP!

Open Tues – Sunday 10am-6pm

Over 900 sq. ft. of US and UK comics, European Albums, Judge Dredd books, Undergrounds, T-shirts. Science-fiction, Horror. Film/TV P/B's, magazines & annuals.
One of the finest stocks in the country, in pleasant, uncramped surroundings.

GRAND OPENING SALE NOW ON!
(UP TO 50% OFF!!!)

◆SHOPS◆

Fantasy World

10 Market Square Arcade,
Hanley, (opp. Lewis's)
Stoke-on-Trent, Staffs.
Tel: 0782-279294

The complete fantasy film & comic book store

American & British comics, back issues from the early 60's up to the latest imports. Role playing games, TV, horror, S.F. & general film magazines & books, soundtracks, Sci-Fi & Fantasy paperbacks. Posters (1000s), martial arts section (Bruce Lee), rock books, T-shirts, cult jewellery & much more. We're a modern city centre shop with two floors & over 2,000 sq ft to serve you.

WHO SAID THE BIGGEST ISN'T THE BEST?
Open Mon-Sat (10-5.30), Mail Order service (over 7 years experience), send S.A.E. requesting your particular interest.

FORBIDDEN PLANET 1

Science Fiction and Comics.
23 Denmark St.
LONDON WC2H 8NN
01-836 4179

FORBIDDEN PLANET 2

Film and TV Fantasy.
58, St. Giles High St.
LONDON WC2H 8LH
01-379 6042

Shops: Mon-Sat: 10-6; Thurs: 10-7

COMIC MART

Largest regular marketplace in Europe for Comics and Film Material
at: Central Hall, Westminster,
LONDON
Starts: 12.00. Admission Free.
Dates: Oct 10th

THE PROFESSIONAL COMICS SPECIALISTS

NOSTALGIA & COMICS

14/16 Smallbrook Queensway,
BIRMINGHAM, B5 4EN.
Tel: (021) 643 0143

129 Middle Walk,
Broadmarsh Shopping Centre
NOTTINGHAM. NG1 7LL.
Tel: (0602) 584706.

Always quantities of current and back issue British & American comics, SF/Horror and General film magazines in stock. Mail order list available for SAE. Our large comics shop is open for you to call Mon-Fri 9.30-5.45; Sat 9.30-6.00.
"Biggest Comics Shop I've seen" – *J. Romita Jr.*
"What a magic shop" – *Paul Daniels*

COMIC SHOWCASE

76 Neal Street, London WC2
01-240 3664

Open six days a week 10am to 6pm. We are THE SPECIALISTS in old American comics and our vast stock ranges from Golden Age through to the '70s; including Marvels, D.C.s, E.C.s, Timelys and many more. Regular shipments from the USA enable us to offer a wide selection of the non-distributed Marvels. We now offer a full range of advance IMPORT comics from all the major companies. We are always interested in buying collections of old or rare comics in nice condition.

FILM & TV FANTASY

Send SAE for our list of Dr Who, Star Trek, Gerry Anderson, Blake 7 etc. Magazines, books, annuals, stills, posters, toys, models, miniatures, games, T-shirts, collectibles, Star Wars items, videos, S/Tracks, new James Bond merchandise PLUS exclusive Dr Who merchandise.

MOVIE MEMORIES
"The Movie Store"
7 High Street, Twyford, Berks RG10 9AB
Tel: 0734-342098
Shop open 9.30-7pm Mon-Sat

SKYRACK BOOK SERVICE

Yorkshire's oldest in SF. Fantasy & Comics. Science Fiction Paperbacks & Magazines. Marvel & DC comics from Golden Age to Advance Imports. Starlogs. Dr Who Monthlies. 200AD's. Thousands of back issues always in stock. Film Posters and Magazines. Open Daily (except Wednesday) 9.30am-5pm.

51 The Superstore, Merrion Centre,
Leeds LS2 8LY.

The FINAL FRONTIER Bookshop

43/44 Silver Arcade, Leicester LE1 5FB

The ONLY shop in the centre of Leicester specialising in US imported comics – MARVEL/DC etc, 2000 AD, JUDGE DREDD, S.F., FANTASY, books, magazines, STAR TREK & DR WHO material, badges, annuals, posters, ROLE PLAYING GAMES, MINIATURES and much more. WHY NOT PAY US A VISIT? Or send SAE for our catalogue. Telephone enquiries also welcome. (0533 510775) Visa & Access accepted.

Open 9.30am-5.30pm Monday-Saturday

DREAMING CITY
108 Kenwyn Street TRURO

Stocks wide range of comics, Marvel, DC etc, with large selection of import and back issue comics, SF books, Role Play, Doctor Who, Star Trek Mags etc.

Come in and see for yourself

OPEN 10am-5.15pm
Monday-Saturday

◆MAIL ORDER◆

FREE

Science Fiction/Fantasy
Monthly Magazine
★ Reviews ★ News ★ Comment ★
All UK SF/F paperbacks sold
Write to: SFF BOOKS
P.O. Box 712, London SE9 1XW
Or Phone: 01-859 6649

DR WHO FANS

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and Avengers list also available.
JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside, DN14 0RT.

◆MAIL ORDER◆

IT'S

BEDLAM

Send 40p now for our latest catalogue of sci-fi and horror books, mags, model kits, figures, cards etc., including Star Trek, Gerry Anderson, Bond, Batman, Avengers and of course, Dr. Who! Recent and vintage items always available, new and secondhand!

Bedlam (DW), PO Box 152,
Melbourne, Derby DE7 1WB

American and British Comics.

SAE for 28 page catalogue of 100,000 Comic-Books. Marvel, D.C., 2000AD. Plastic bags also for comic protection.

I buy DOCTOR WHO Weeklies/Monthlies

The Comics Mail Order Specialist

(JUSTIN EBBS) JUST COMICS

2 Crossmead Avenue,
Greenford, Middlesex UB6 9TY

JOKES

FREE

Britain's No. 1 Joke Catalogue, packed with over 500 practical jokes from 5p

Stink bombs, Whoopee cushion, wobbly lager glass, laxative tea bags, smoke bombs, willie sugar, cigarette bangers, joke blood, sick, mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make-up, sea monkeys, girl strip pens, adult party packs, saucy novelties, naughty presents, posters, badges, the complete Joke Shop by Post.

Send 13 p stamp with your name and address for bumper colour catalogue and Free Gift to:
MATCHRITE, THE FUNNY BUSINESS
(DEPT. Y) 167 WINCHESTER ROAD,
BRISTOL BS4 3NJ

FUTURESHOCK IN SCOTLAND

200 Woodlands Rd, Glasgow,
G3 6LN. Tel: 041 333 0784

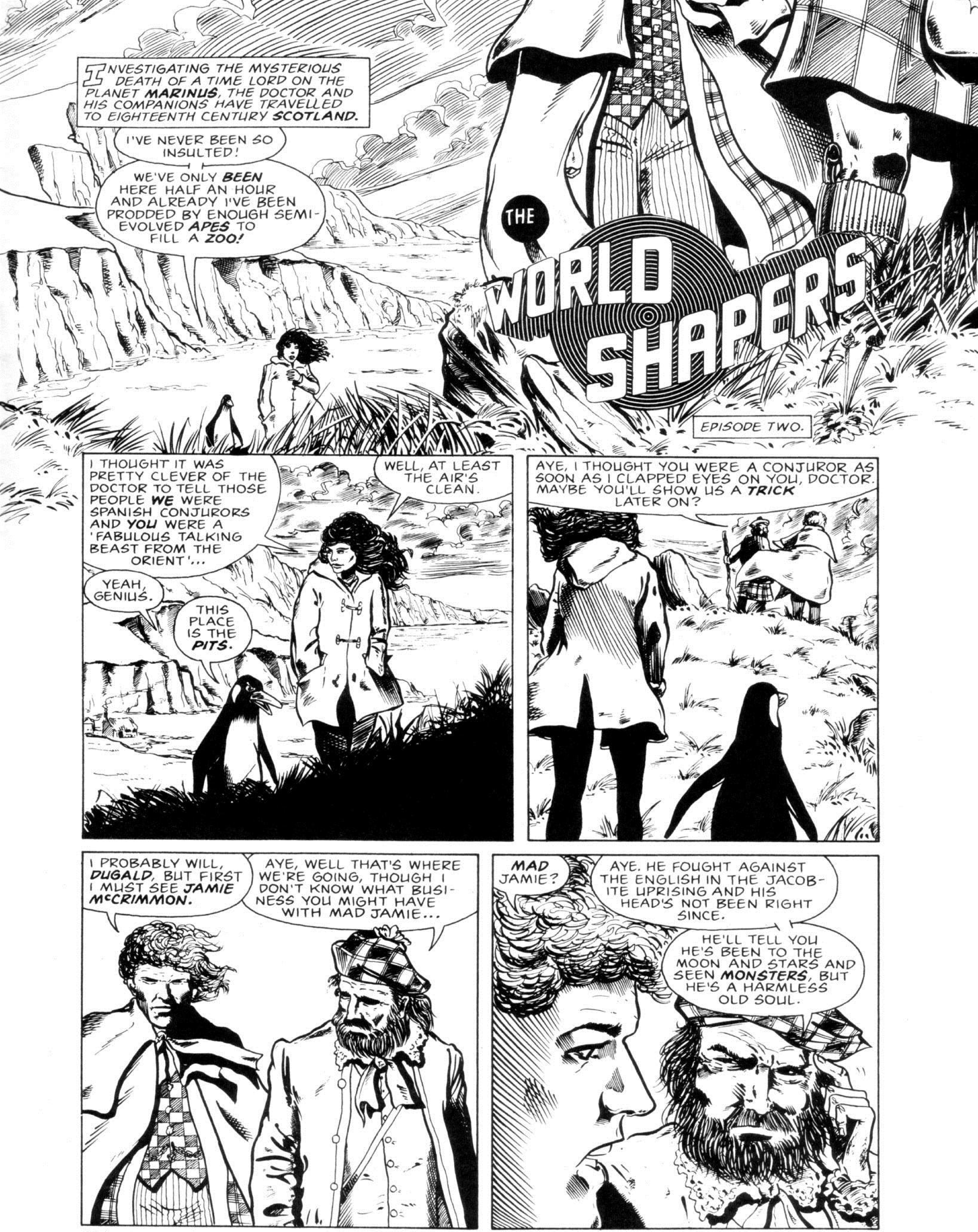
Gets the *full* range of new US and British SF paperbacks, comics and media mags. Together with thousands of back issues and second-hand titles & board games, standing orders, portfolios, hardbacks, T-shirts etc.
Catalogue 50p refunded with first order.

WONDERWORLD

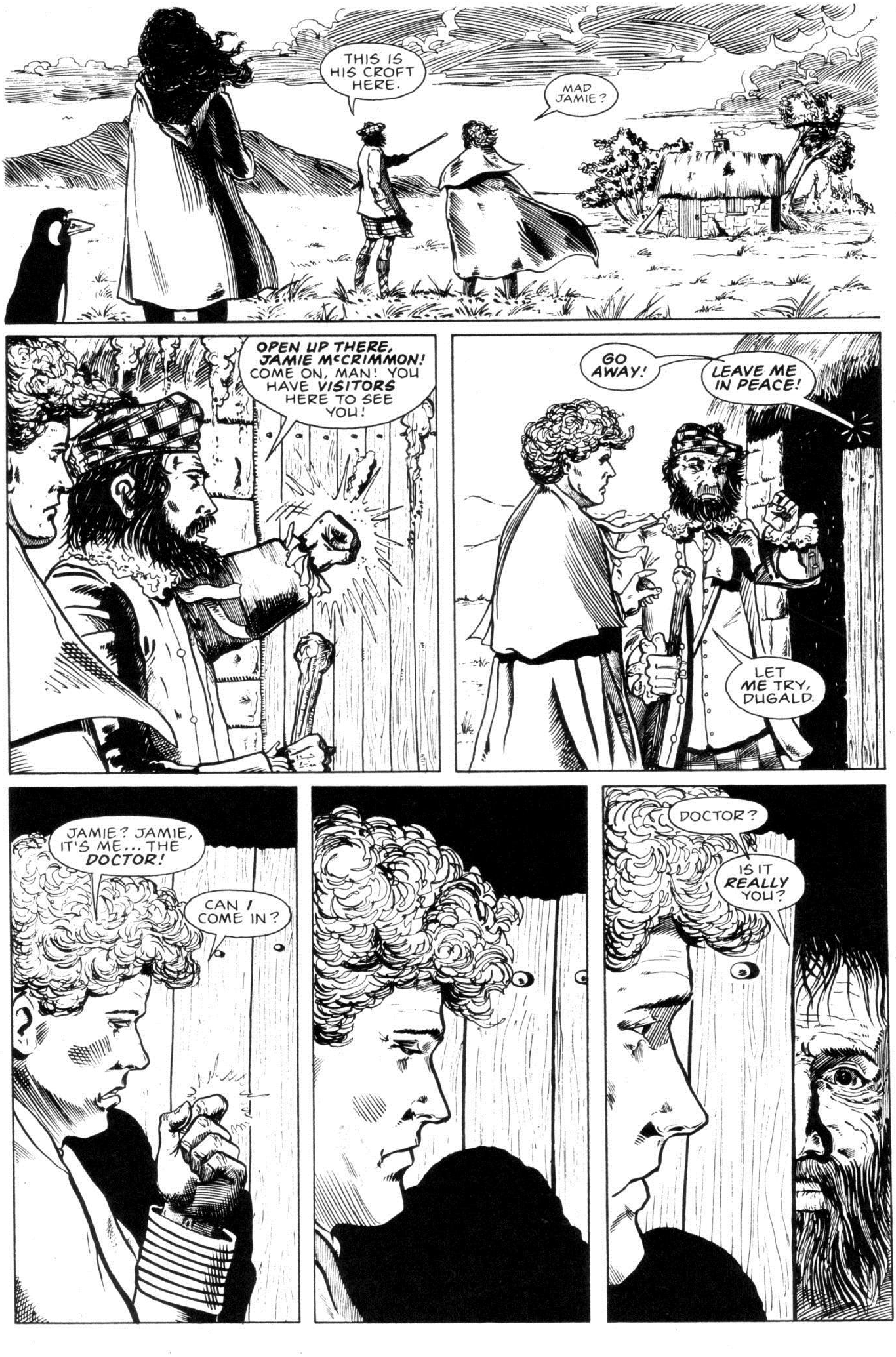
26 Ashley Road, Boscombe,
Bournemouth, Dorset BH1 4LH
Phone: 0202 0202 37733

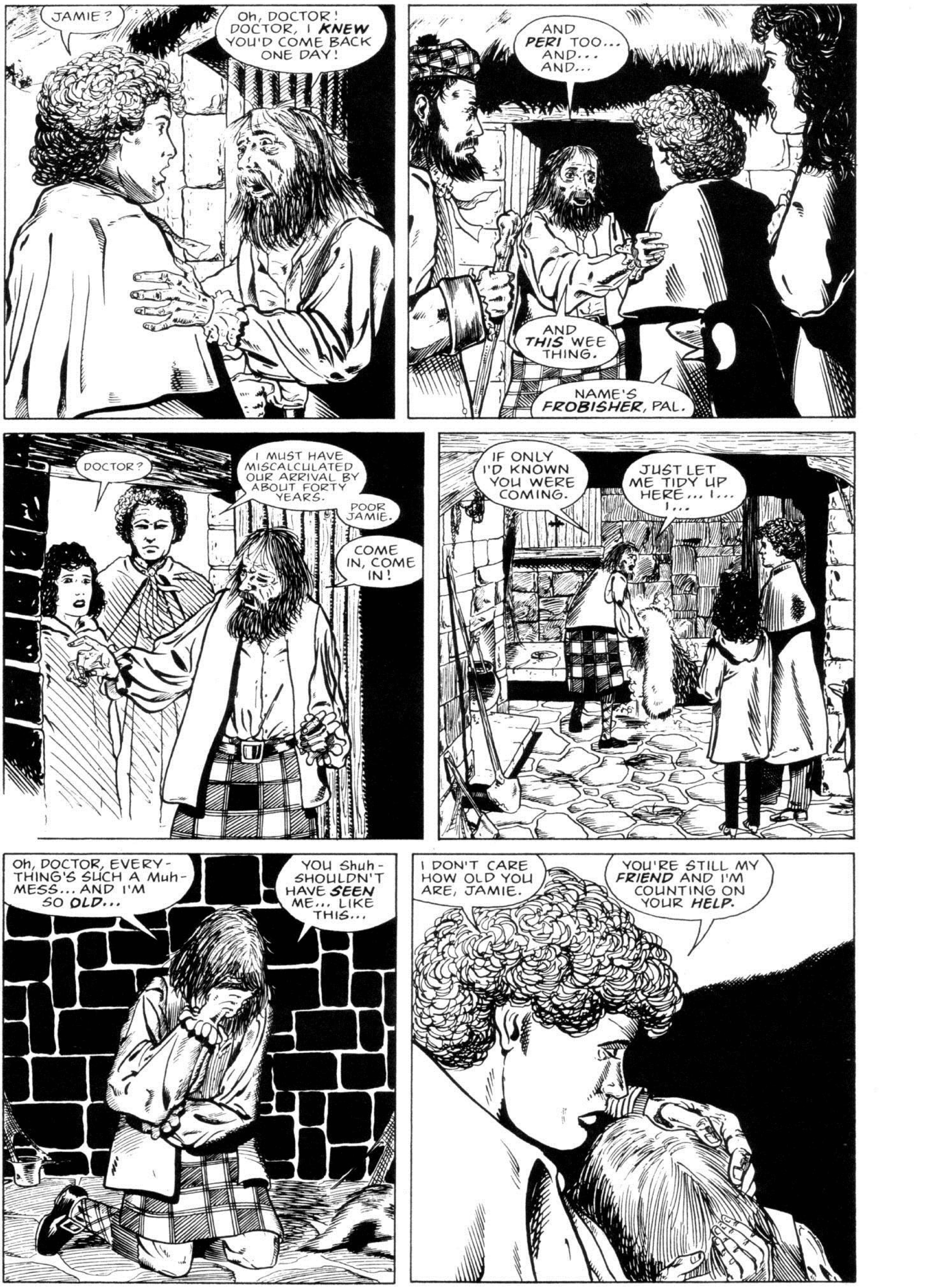
THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on . . . but we have THOUSANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear, Dungeons and Dragons, Videos, Books, accessories. So why not visit us or send us your SAE? What's to lose?
"NO SAE = NO REPLY"

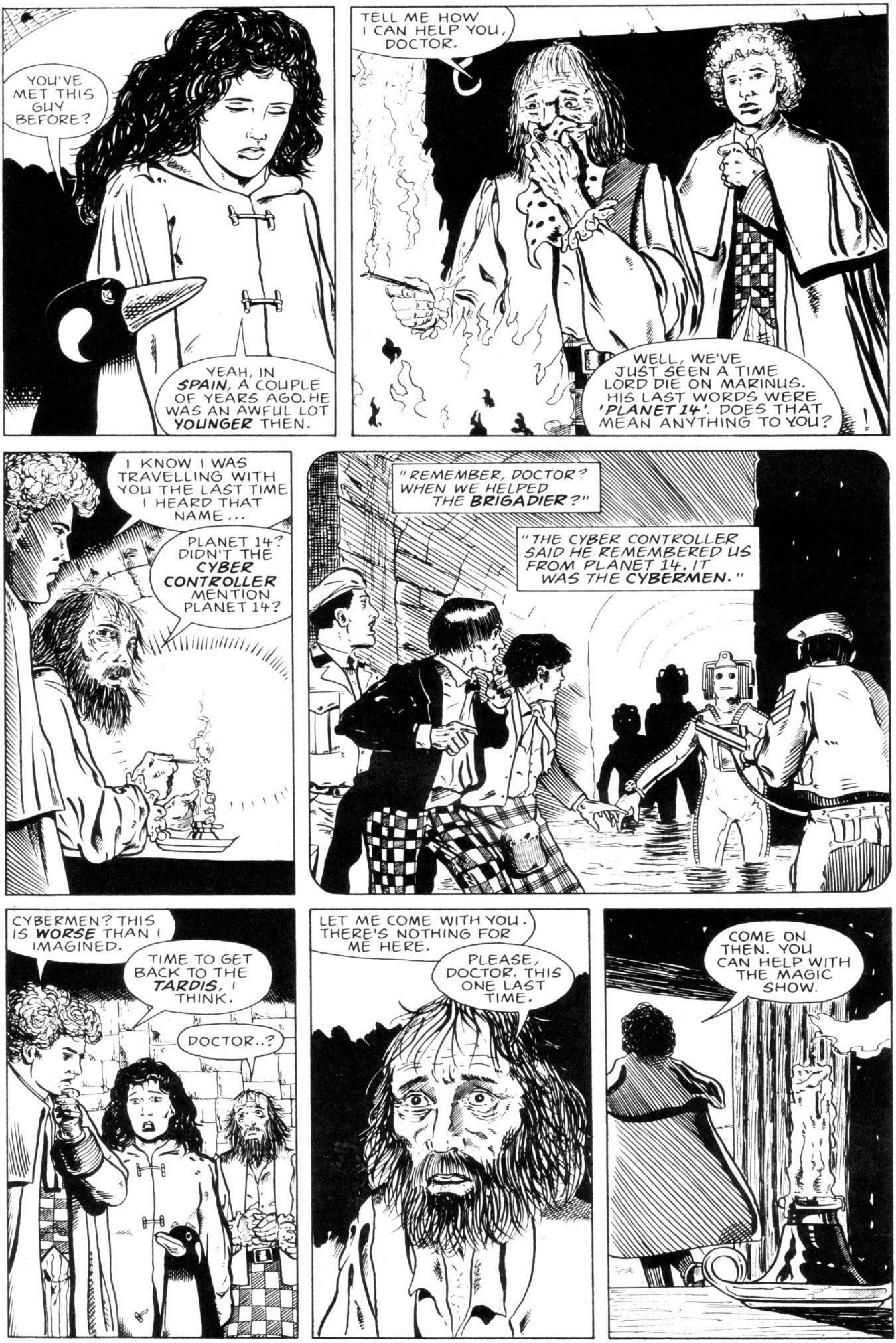
TO ADVERTISE IN THE CLASSIFIED ADS, RING DONNA WICKERS ON (01) 221 1232

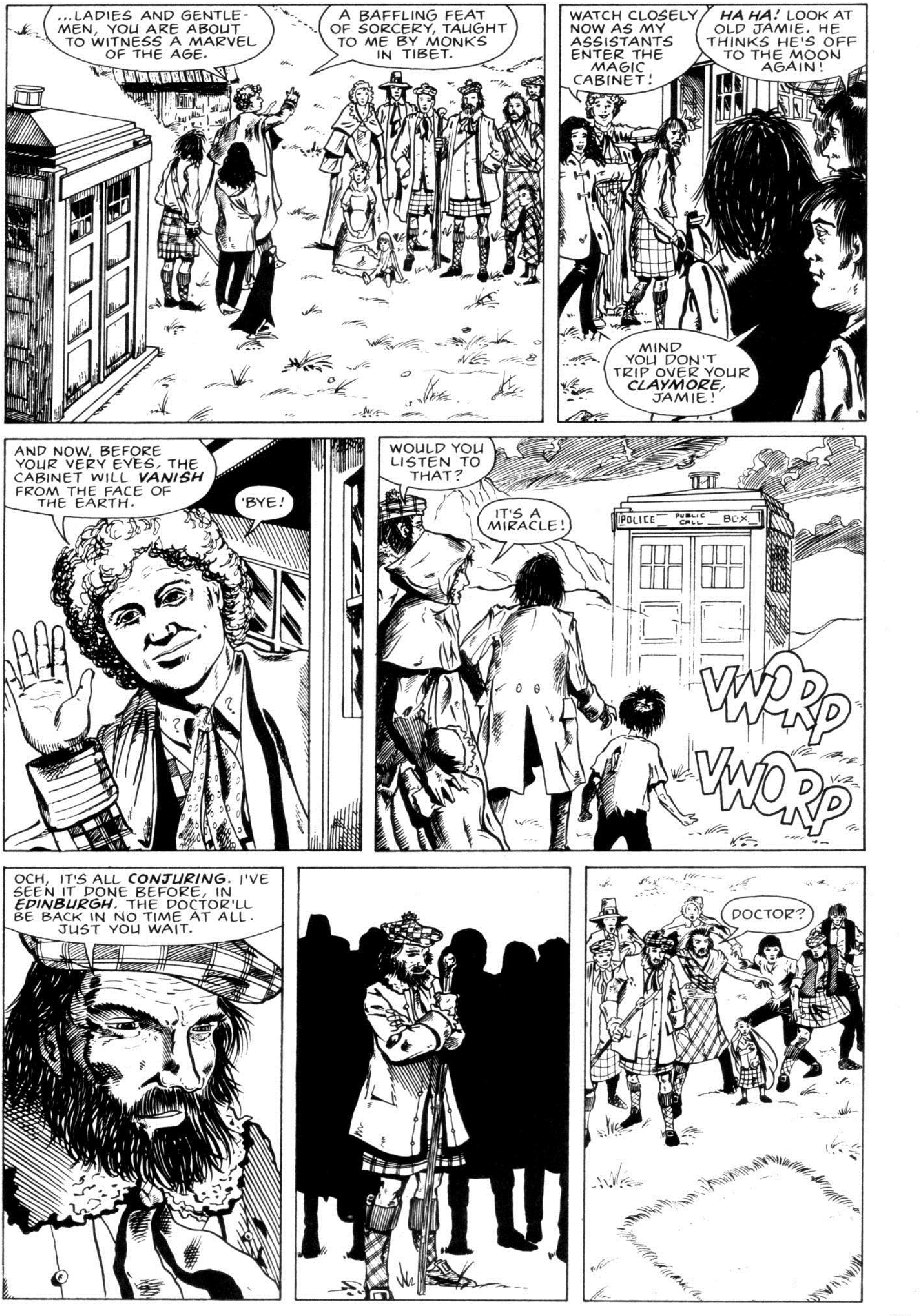

INVESTIGATING THE MYSTERIOUS DEATH OF A TIME LORD ON THE PLANET MARINUS, THE DOCTOR AND HIS COMPANIONS HAVE TRAVELLED TO EIGHTEENTH CENTURY SCOTLAND.
I'VE NEVER BEEN SO INSULTED!
WE'VE ONLY BEEN HERE HALF AN HOUR AND ALREADY I'VE BEEN PRODDED BY ENOUGH SEMI-EVOLVED APES TO FILL A ZOO!
THE WORLD SHAPERS
EPISODE TWO.
I THOUGHT IT WAS PRETTY CLEVER OF THE DOCTOR TO TELL THOSE PEOPLE WE WERE SPANISH CONJURORS AND YOU WERE A 'FABULOUS TALKING BEAST FROM THE ORIENT'...
WELL, AT LEAST THE AIR'S CLEAN.
YEAH, GENIUS.
THIS PLACE IS THE PITS.
AYE, I THOUGHT YOU WERE A CONJUROR AS SOON AS I CLAPPED EYES ON YOU, DOCTOR. MAYBE YOU'LL SHOW US A TRICK LATER ON?
I PROBABLY WILL, DUGALD, BUT FIRST I MUST SEE JAMIE McCRIMMON.
AYE, WELL THAT'S WHERE WE'RE GOING, THOUGH I DON'T KNOW WHAT BUSINESS YOU MIGHT HAVE WITH MAD JAMIE...
MAD JAMIE?
AYE. HE FOUGHT AGAINST THE ENGLISH IN THE JACOBITE UPRISING AND HIS HEAD'S NOT BEEN RIGHT SINCE.
HE'LL TELL YOU HE'S BEEN TO THE MOON AND STARS AND SEEN MONSTERS, BUT HE'S A HARMLESS OLD SOUL.

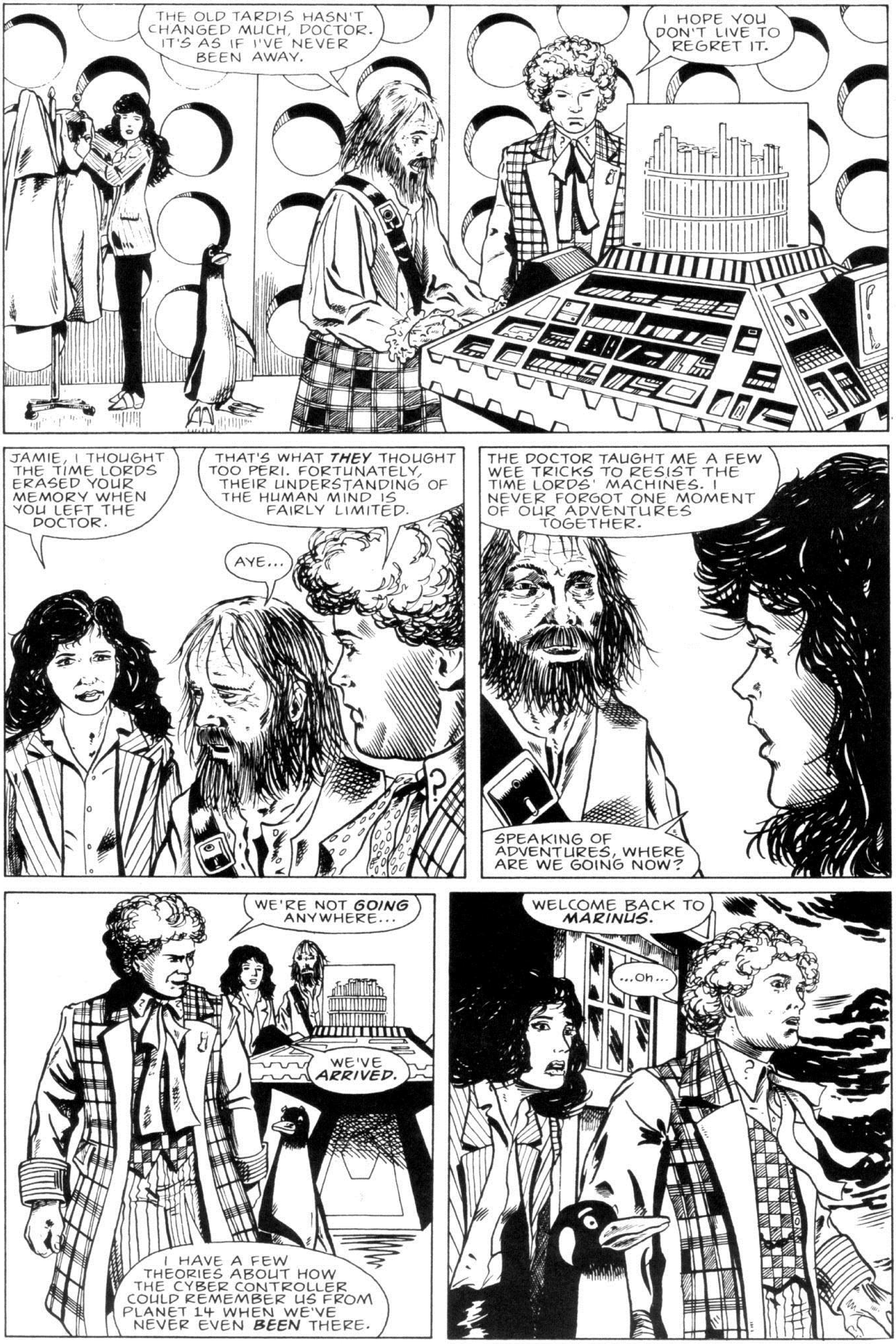
GRANT MORRISON *SCRIPT* • JOHN RIDGWAY *BREAKDOWNS* • TIM PERKINS *FINISHED ART* • RICHARD STARKINGS *LETTERS* • SHEILA CRANNA *EDITOR*

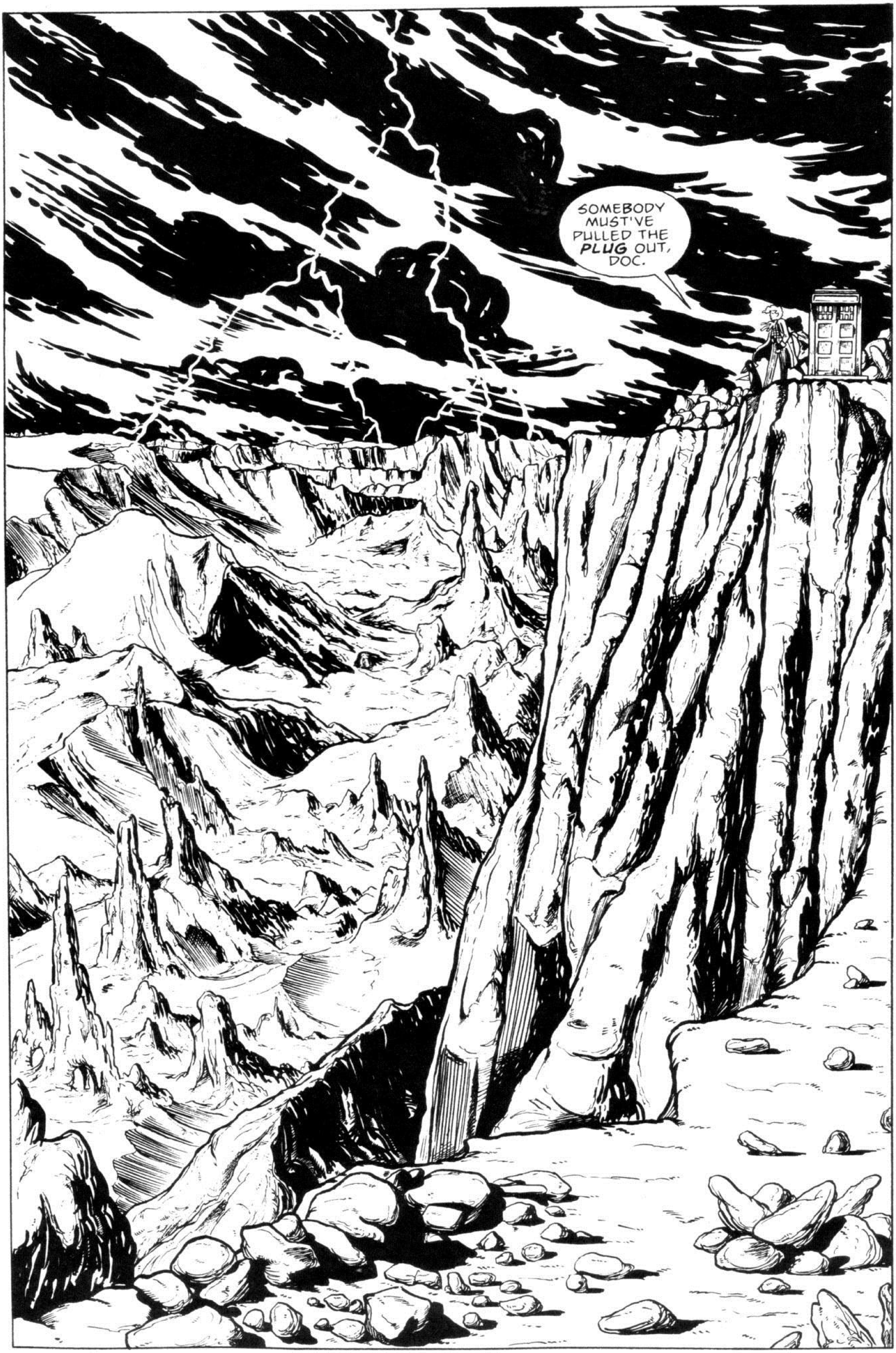

THIS IS HIS CROFT HERE.
MAD JAMIE?
OPEN UP THERE, JAMIE McCRIMMON! COME ON, MAN! YOU HAVE VISITORS HERE TO SEE YOU!
GO AWAY!
LEAVE ME IN PEACE!
LET ME TRY, DUGALD.
JAMIE? JAMIE, IT'S ME... THE DOCTOR!
CAN I COME IN?
DOCTOR?
IS IT REALLY YOU?

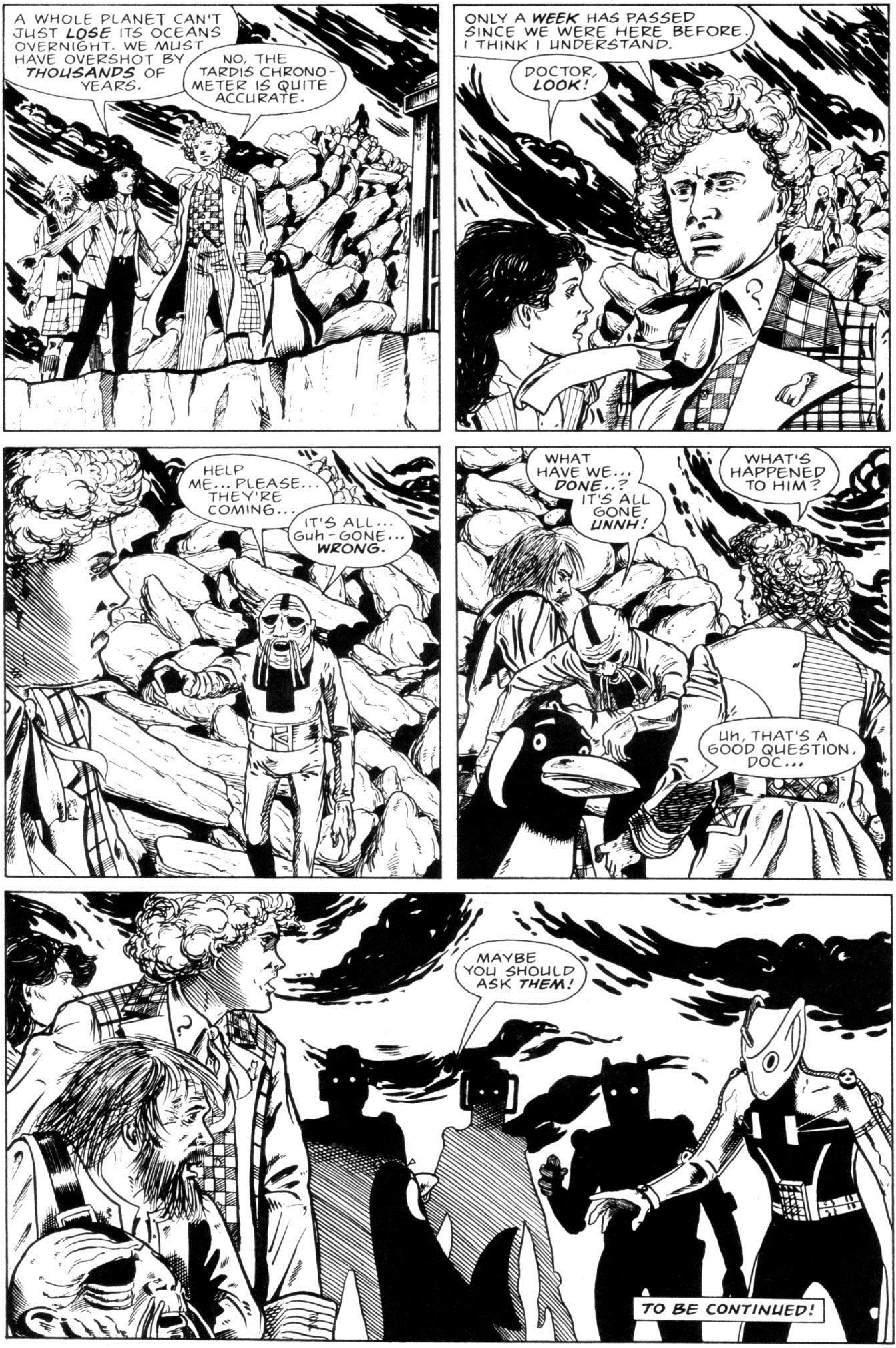

JAMIE?
Oh, DOCTOR! DOCTOR, I KNEW YOU'D COME BACK ONE DAY!
AND PERI TOO... AND... AND...
AND THIS WEE THING.
NAME'S FROBISHER, PAL.
DOCTOR?
I MUST HAVE MISCALCULATED OUR ARRIVAL BY ABOUT FORTY YEARS.
POOR JAMIE.
COME IN, COME IN!
IF ONLY I'D KNOWN YOU WERE COMING.
JUST LET ME TIDY UP HERE... I... I...
Oh, DOCTOR, EVERYTHING'S SUCH A Muh-MESS... AND I'M SO OLD...
YOU Shuh-SHOULDN'T HAVE SEEN ME... LIKE THIS...
I DON'T CARE HOW OLD YOU ARE, JAMIE.
YOU'RE STILL MY FRIEND AND I'M COUNTING ON YOUR HELP.


YOU'VE MET THIS GUY BEFORE?
YEAH, IN **SPAIN**, A COUPLE OF YEARS AGO. HE WAS AN AWFUL LOT **YOUNGER** THEN.
TELL ME HOW I CAN HELP YOU, DOCTOR.
WELL, WE'VE JUST SEEN A TIME LORD DIE ON MARINUS. HIS LAST WORDS WERE **'PLANET 14'**. DOES THAT MEAN ANYTHING TO **YOU**?
I KNOW I WAS TRAVELLING WITH YOU THE LAST TIME I HEARD THAT NAME...
PLANET 14? DIDN'T THE **CYBER CONTROLLER** MENTION PLANET 14?
"REMEMBER, DOCTOR? WHEN WE HELPED THE **BRIGADIER**?"
"THE CYBER CONTROLLER SAID HE REMEMBERED US FROM PLANET 14. IT WAS THE **CYBERMEN**."
CYBERMEN? THIS IS **WORSE** THAN I IMAGINED.
TIME TO GET BACK TO THE **TARDIS**, I THINK.
DOCTOR..?
LET ME COME WITH YOU. THERE'S NOTHING FOR ME HERE.
PLEASE, DOCTOR. THIS ONE LAST TIME.
COME ON THEN. YOU CAN HELP WITH THE MAGIC SHOW.


...LADIES AND GENTLEMEN, YOU ARE ABOUT TO WITNESS A MARVEL OF THE AGE.
A BAFFLING FEAT OF SORCERY, TAUGHT TO ME BY MONKS IN TIBET.
WATCH CLOSELY NOW AS MY ASSISTANTS ENTER THE MAGIC CABINET!
HA HA! LOOK AT OLD JAMIE. HE THINKS HE'S OFF TO THE MOON AGAIN!
MIND YOU DON'T TRIP OVER YOUR **CLAYMORE**, JAMIE!
AND NOW, BEFORE YOUR VERY EYES, THE CABINET WILL **VANISH** FROM THE FACE OF THE EARTH.
'BYE!
WOULD YOU LISTEN TO THAT?
IT'S A MIRACLE!
POLICE PUBLIC CALL BOX
VWORP
VWORP
OCH, IT'S ALL **CONJURING**. I'VE SEEN IT DONE BEFORE, IN **EDINBURGH**. THE DOCTOR'LL BE BACK IN NO TIME AT ALL. JUST YOU WAIT.
DOCTOR?


THE OLD TARDIS HASN'T CHANGED MUCH, DOCTOR. IT'S AS IF I'VE NEVER BEEN AWAY.
I HOPE YOU DON'T LIVE TO REGRET IT.
JAMIE, I THOUGHT THE TIME LORDS ERASED YOUR MEMORY WHEN YOU LEFT THE DOCTOR.
THAT'S WHAT *THEY* THOUGHT TOO PERI. FORTUNATELY, THEIR UNDERSTANDING OF THE HUMAN MIND IS FAIRLY LIMITED.
AYE...
THE DOCTOR TAUGHT ME A FEW WEE TRICKS TO RESIST THE TIME LORDS' MACHINES. I NEVER FORGOT ONE MOMENT OF OUR ADVENTURES TOGETHER.
SPEAKING OF ADVENTURES, WHERE ARE WE GOING NOW?
WE'RE NOT *GOING* ANYWHERE...
WE'VE *ARRIVED.*
I HAVE A FEW THEORIES ABOUT HOW THE CYBER CONTROLLER COULD REMEMBER US FROM PLANET 14 WHEN WE'VE NEVER EVEN *BEEN* THERE.
WELCOME BACK TO *MARINUS.*
...Oh...


SOMEBODY MUST'VE PULLED THE **PLUG** OUT, DOC.


A WHOLE PLANET CAN'T JUST **LOSE** ITS OCEANS OVERNIGHT. WE MUST HAVE OVERSHOT BY **THOUSANDS** OF YEARS.
NO, THE TARDIS CHRONOMETER IS QUITE ACCURATE.
ONLY A **WEEK** HAS PASSED SINCE WE WERE HERE BEFORE. I THINK I UNDERSTAND.
DOCTOR, **LOOK!**
HELP ME... PLEASE... THEY'RE COMING...
IT'S ALL... Guh-GONE... **WRONG.**
WHAT HAVE WE... **DONE**..?
IT'S ALL GONE **UNNH!**
WHAT'S HAPPENED TO HIM?
Uh, THAT'S A GOOD QUESTION, DOC...
MAYBE YOU SHOULD ASK **THEM!**
TO BE CONTINUED!

OFF THE SHELF

A regular look at the world of Doctor Who *in print . . .*

To start this column on a mad note, there is a book in your local shops now that I omitted to review a couple of issues ago, ie. Tim 'n' Dicky's *Doctor Who Fun Book,* published by Target at the very reasonable price of £1.95. This is odd, as it isn't exactly a small or a thin book, and I for one think it is a well spent couple of quid. You could count the jokes that fail on the fingers of one hand, and the rest of the caricatures are pure joy. I really like this book and would recommend it to everyone who buys this magazine. A second volume, if you please, gentlemen . . .

News from Target is that *Doctor Who* books editor, Nigel Robinson, whose help to me and this column over the last couple of years has been invaluable, has decided to branch out and become a freelance editor and writer – which means he goes where the work takes him. Thus he has departed from his office at W.H. Allen, taking with him quite a lot of work, including up and coming novelisations of David Whitaker's *Edge of Destruction,* and Geoffrey Orme's *The Underwater Menace.*

What a surprise, amongst our books this month, is Nigel's latest, based on the late Dennis Spooner's story, *The Time Meddler.*

Nigel's book reminds me very much of the early days of Target novels, when description and attention to detail took precedence over dialogue. The book, as you probably know, tells the story of the Doctor's first televised meeting with another Time Lord, this one being the Meddling Monk. The TARDIS, with the Doctor, Vicki and new companion, the disbelieving Steven Taylor, arrives on the Northumberland Coast of England just at the start of the Viking invasions.

Here they split up and get embroiled in the events surrounding a local monastery, the small village of ancient Britons and a ravaging war party of Vikings.

Dennis Spooner's original script was more of a comedy with a little drama, but Nigel quite rightly changes the balance, and gives us a very dark, almost menacing book, that has occasional lighter passages.

One can tell that Nigel is a fan of *Doctor Who* and the books – his characterisations of the TARDIS crew and those they meet, especially the Monk – are very accurate and three dimensional, unlike so many in other books who are just names on pages.

I said it reminded me of an early Target book and that means that it is detailed, it develops what was on the TV, rather than just reporting it. Take a look at Bill Strutton's *The Zarbi,* Terrance Dicks' *Auton Invasion* or *Day of the Daleks* and you will find a depth there, that is missing from so many recent books. *The Time Meddler* does the same, it concentrates on what is happening, and why and how the characters think, rather than just inserting speech marks around phrases and adding 'he said' or 'she cried'.

Murmuring some rather unecclesiastical curses to himself, he hurried off to open the door. By the time he had reached it the noise had stopped. He unbolted the door and stepped out into the night air. No one was around. Curiously he looked around, half-expecting to see someone hidden in the bushes or behind a tree. But apart from the owl which stared superiorly down at him from its branch, the courtyard was empty.

Shaking his head, the Monk went back inside the monastery. As soon as he had closed the door and barred it again he heard a faint tapping on it from outside. Grumbling, he raised the bar once more and went outside. 'Alright, I know you're there somewhere,' he said to no one in particular. There was no reply. The owl continued to look scornfully at him, making no secret of the fact that he thought him a very stupid person indeed.

I liked Nigel's previous book *(The Sensorites)* enormously, but this is a vast improvement on that. Perhaps it proves that it really does take someone who has an interest in the programme and knows the characters very well to write up another writer's story. Paul Erickson and Glyn Jones might have recently done two superb books from the same era, but *their* strong characters were the ones *they* created, and not the regulars. Nigel is going on to novelise *Edge of Destruction,* a story featuring only the lead cast and the TARDIS. I am looking forward to it immensely.

The Time Meddler is published in October at £7.95, with a cover by Jeff Cummins, whose previous covers include *Talons of Weng Chiang* and *The Face of Evil.*

TARGET SURVEY

One last thing now: a bit late but never mind! You've read my views on Target's novels, now here's a chance to tell us which paperbacks you liked, and which you didn't, from last year. You can vote for your favourite three novels in order, from the list below. We haven't included the non-fiction *Travel Without the TARDIS,* or the two companion books.

In addition to your top three, please say which (either the Turlough or Harry) companion book you preferred and whether you'd like to see others.

The Novels:

1) ***The Gunfighters,* by Donald Cotton.**
2) ***The Time Monster,* by Terrance Dicks.**
3) ***The Twin Dilemma,* by Eric Saward.**
4) ***Galaxy Four,* by Bill Emms.**
5) ***TimeLash,* by Glen McCoy.**
6) ***Mark of the Rani,* by Pip and Jane Baker.**
7) ***The King's Demons,* by Terence Dudley.**
8) ***The Savages,* by Ian Stuart Back.**
9) ***Fury From The Deep,* by Victor Pemberton.**
10) ***The Celestial Toymaker,* by Gerry Davis & Alison Bingeman.**
11) ***The Seeds of Death,* by Terrance Dicks.**

The Companion Books:

1) ***Turlough & The Earthlink Dilemma* – Tony Attwood.**
2) ***Harry Sullivan's War* – Ian Marter.**

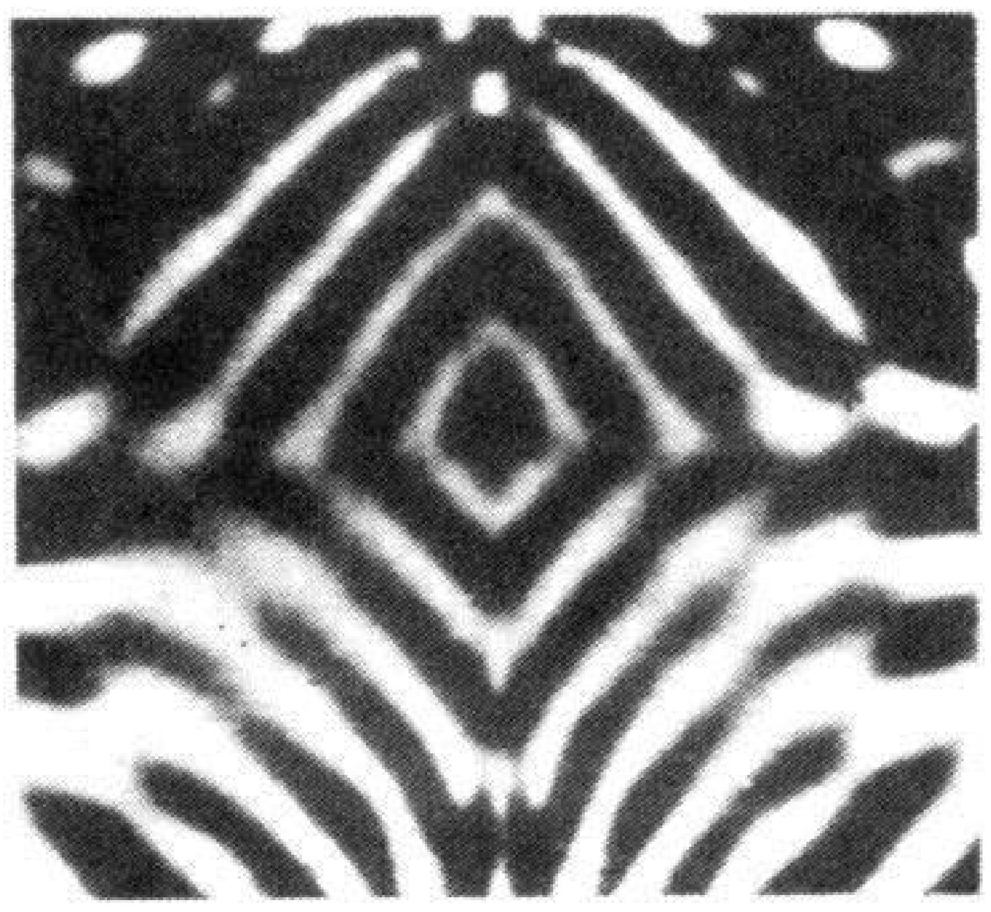
The companion I would most like to see in a book is: (please remember, no votes for Harry, Turlough, K9 or Sarah Jane).
The best Target book cover of 1986 was: (any of the above 13 count).

Please send your votes on the back of a sealed envelope or a postcard to reach us by 9th October, 1987.

As an extra incentive, when we add up your votes after 9th October, the first five names we pull out of the hat will win a signed hardback copy of Nigel Robinson's The *Time Meddler.*

◆Gary Russell.

MATRIX Data Bank



AN ANSWER

First of all, the answer to the poser at the end of last issue's *Data Bank*. If you remember, we were trying to place a memory, and that memory was from the William Hartnell story, *Mission to the Unknown*. The monsters, by the way, were the Vaaga Plants, whose quills would cause someone being pricked by them to turn into a Vaaga himself.

LOOP THE LOOP

P. Rossi from Upper Tulse Hill in London writes, 'What is the difference between a "Chronic Hysterisis" *(Meglos)*, a "Recursive Occlusion" *(Castrovalva)*, and a general "Time Loop"?

After much thought, I think the following is probably the answer, although some physicists out there may be able to say differently. A Chronic Hysterisis is a small Time Loop that is only confined to a certain area. That is, in *Meglos*, the TARDIS was thrown into a Time Loop, but the rest of creation was still carrying on as normal. However, this sort of Time Loop is imperfect, as the Doctor was able to break out of it in the couple of seconds before time looped back again.

The Recursive Occlusion in *Castrovalva* is not really a Time Loop at all, but a Space Loop. It was space that twisted back on itself to form a sort of Moebius Strip, where all paths lead to the same place, no matter which direction you set out from. A person on the strip sees everything as normal, but a viewer from the outside cannot make sense of what he sees, as space is distorted.

A common or garden Time Loop is just that, a loop in time that can encompass a part of, or the whole universe. For example, the loop in *The Armageddon Factor* was around the Marshall's space craft and prevented it from destroying Zeos, while the Time Loop that Axos was thrown into was, as far as Axos was concerned, the whole universe.

I hope that has cleared that one up for you . . !

DOCTOR WHO MAGAZINE SUBSCRIPTION SERVICE

Follow these three simple stages for a 12-month subscription to the *Doctor Who Magazine!*

1. Fill in the coupon below with your name, address and your method of payment.

2. Make out a cheque or postal order for the correct amount. That's £12.50 for readers in the UK, and £22.00 or US $35.00, for overseas subscribers.

3. Attach the coupon to your cheque or postal order and post them to:

The *Doctor Who Magazine* Subscriptions Department, Marvel Comics Ltd., 23 Redan Place, London W2 4SA.
Offer expires 31st December, 1987.

Name ....

Address ....

....

....

I enclose my cheque/P. O. for £12.50/ £22.00/ US $35.00* (for a year's subscription to the *Doctor Who Magazine* made payable to Marvel Comics Ltd).

*** Delete whichever inapplicable. Offer expires December 31st, 1987.**

COLOUR – UP

Patrick McConkey of Belfast asks whether the wooden TARDIS control console was ever seen after *Masque Of Mandragora*. Well, it was in use thoughout that season and was seen in every story except *The Face Of Evil* and *Talons of Weng Chiang*.

Next, Patrick asks about the clips from *Doctor Who* shown on the *That's TV Entertainment* programme during the BBC's 50th anniversary celebrations. Why was the clip from *Claws Of Axos* in black and white when that story is supposed to be in colour in the Archives? The answer is that the makers of that programme were a bit sneaky and lifted most of the *Who* clips from the *Whose Doctor Who* documentary of 1977 – at which time the Archives only had black and white copies of several stories. Finally Patrick asks if the Master's real name has ever been used on television. The answer is no.

UNSEEN MOTHER

Moving swiftly on to some questions from Stuart Humphryes of Norbury in London. He asks first about the scene in The Celestial Toymaker *when Dodo sees her mother on the Toymaker's devilish memory screen. What Stuart wants to know is if we actually saw her and if so, which actress played her.*

This is one of those questions that is tricky to answer, as the episode in question is missing from the BBC Archives. However there is no credit on any cast list for an actress playing this part and there is no mention of a still photograph being used either, so we must suppose from this that the viewers never actually saw what Dodo saw.

Stuart stays on the subject of cast members and asks who the girls that made up Romana's 'cat walk' sequence in Destiny of the Daleks *were. Unfortunately I don't have the details of who played which regeneration, but the three actresses are Maggy Armitage, Yvonne Gallagher and Lee Richards.*

RARE VIEWING

America now and Jon Thompson writes from North Carolina, asking about their screening of *Resurrection Of The Daleks*. It seems that during episode two, the background music and sound effects disappear and do not return until the end of the story (it was shown in one long feature-length story). The result is that during the gun battles, they were treated to the sight of little flashes from lazer guns and soldiers' guns suddenly screaming and falling over, all in the quiet, with the soldiers firing cap-like snaps and not 'traditional' gun bangs.

What was transmitted in America is different from the UK version, because when the tapes were shipped over to America, somehow the wrong ones were sent and you actually had a copy before the music and sound effects were added. You should perhaps feel privileged, as normally the only people to see that copy are the programme makers!

Send your questions about Doctor Who to our compiler David Howe of D.W.A.S. at: MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

Travelling Companions

The prickly Adric was a controversial companion, unpopular with many viewers. The 'difficult adolescent' suffered from erratic characterisation, one moment bright and advanced, the next objectionable. By Richard Marson.

The fact that Adric was not very popular with long-term fans of the series has been in part attributed to jealousy – since the actor playing the role (Matthew Waterhouse) was an inexperienced unknown, who had himself been a member of the *Doctor Who* Appreciation Society. Actually, it wasn't as simple as that.

Although the writing of the Adric part was erratic, the basic idea of a complex, cosmic Artful Dodger played on the complexities of the actor's own character. Adric was the typical adolescent in some stories – awkward and arrogant, or simply gauche. Then, in the next, he was a boy advanced beyond his years in terms of both scientific learning and mathematical skill.

He was largely the creation of Christopher H Bidmead, the show's script-editor and a man who was drawn to the part because it represented an attempt to try a character with a bit more depth. In essence, the idea was to see the boy almost as a younger version of the Doctor – hence explaining the latter's fondness for the usually difficult Adric. In just the same way he was a bright, brilliant rebel from his own society, inquisitive in the extreme and thirsting for experiences which his sheltered upbringing denied him.

In *Full Circle,* few people had much time for Adric – he was at the difficult age where those much older still treated him as a child and patronised him, and his nearest contemporaries were just too old to want to bother with him. These included his brother Varsh, one of the few people for whom Adric had a lot of respect. After Varsh's death, Adric had no further ties with his own people and, like others before him, stowed away on board the TARDIS, in search of a new life.

Adric's character was not developed by *State of Decay* or *Warrior's Gate.* This is largely due to the fact that at the stage they were written and recorded (*State of Decay* being Matthew Waterhouse's actual screen debut), not much had been mapped out with regard to the character. It was only in *The Keeper of Traken* that Adric first became heavily involved in the action.

In both this story and *Logopolis,* he was an excellent foil for the Doctor – although there was intellectual friction between the two, Adric never stood on ceremony as Romana had done, was brighter than Leela and was generally far more prepared to rough it than any of his predecessors. He also got down to the work – in *Logopolis,* complex mathematics, and he had the tact and sensitivity not to question the Doctor too much at this troubled time.

Adric was also allowed to build up a friendship with another new companion, Nyssa. Nyssa and Adric were "natural lovers", commented the actor, but on screen they were just close friends with a bond formed from their shared travelling. She found him exasperating, but she couldn't help liking him for his obstinacy, his natural ability and his honesty, which often landed him on the bad side of the more explosive Tegan. He responded to Nyssa, because she was one of the few people who was ever gentle and understanding with him and they shared interests, as well as their close ages, in common.

With the new incarnation of the Doctor [Peter Davison], there was more friction than there had been before, partly because there was something more human about this incarnation of the Time Lord and thus more restrictively paternal in his nature, but also because he was so much more youthful in looks and spirit and consequently stole some of the boy's thunder.

Having accepted the true Adric as the more complex of the two sides presented to us in his screen adventures, one finds it disappointing to be faced with the poor continuity maintained in other scripts. It is easy to accept that the Master has sufficient power over Adric in *Castrovalva* to bend the boy to his will, but in *Four To Doomsday* the assumption that anybody of his supposed level of intelligence would really fall for the evil Monarch's line is a bit much.

In the same author's *Black Orchid,* Adric falls even further into the juvenile bracket, being relegated to little more than a social oaf whose manners match his greed. Matthew Waterhouse's performances were curiously variable, very like the on-screen variances. If he didn't like a script, it was pretty evident that he didn't make much effort to add to it. In *Kinda,* on the other hand, or in *Earthshock,* his performances were genuinely convincing and interesting.

Kinda is especially interesting, in that here Adric was treated as a boy but only by the deranged Hindle. Actually he acted with a considerable amount of integrity, except perhaps for his blunder with the T.S.S.

In *Earthshock,* his early petulance was quickly supplanted by the same close companionship he had shared with the previous incarnation of the Doctor. Helping to defuse the bomb and prowling around the space freighter, they built a new rapport and unity of purpose, that made it all the more tragic when Adric met his untimely end, later in the same story.

In these final scenes, Waterhouse acted with a conviction and credibility that was as moving as it was urgent – in the desperate struggle to save both his own life and that of Earth's and the freighter. That he failed had a tremendous impact. In spite of all that he shared with the Doctor – including this reckless heroism – he lacked the one thing that his Time Lord mentor did possess to substain him – the power of regeneration. ◆